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NUMBER 26 / FIVE DOLLARS

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(The Exotic Ones!)

GREGORY DARK
(New Wave Hookers!)

EDD
"KOOKIE" BYRNES
(Beach Ball!)

Director
DORIS WISHMAN
(Double Agent 73!)

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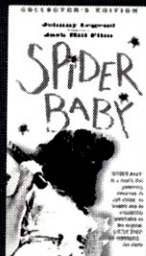


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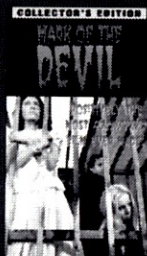
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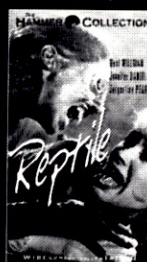


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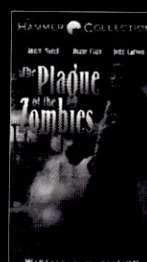
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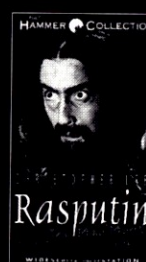
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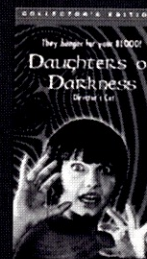
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Contents



Dyanne Thorne photos by Vince Mizzi

INTRO	-2
LETTERS	-4
TO AVOID FAINTING	-8
REVIEWS 1	-10
BOOKS	-19
WHO READS PV?	-25
THE DAMNED AND THE DEMENTED	-28
DORIS WISHMAN	-34
PSYCHOTRONIC ON THE ROAD	-44
JUNE AND TIM ORMOND	-48
EDD BYRNES	-59
REVIEWS 2	-67
GREGORY DARK	-75
SPARE PARTS	-85
FANZINES	-87
NEVER TO BE FORGOTTEN	-93



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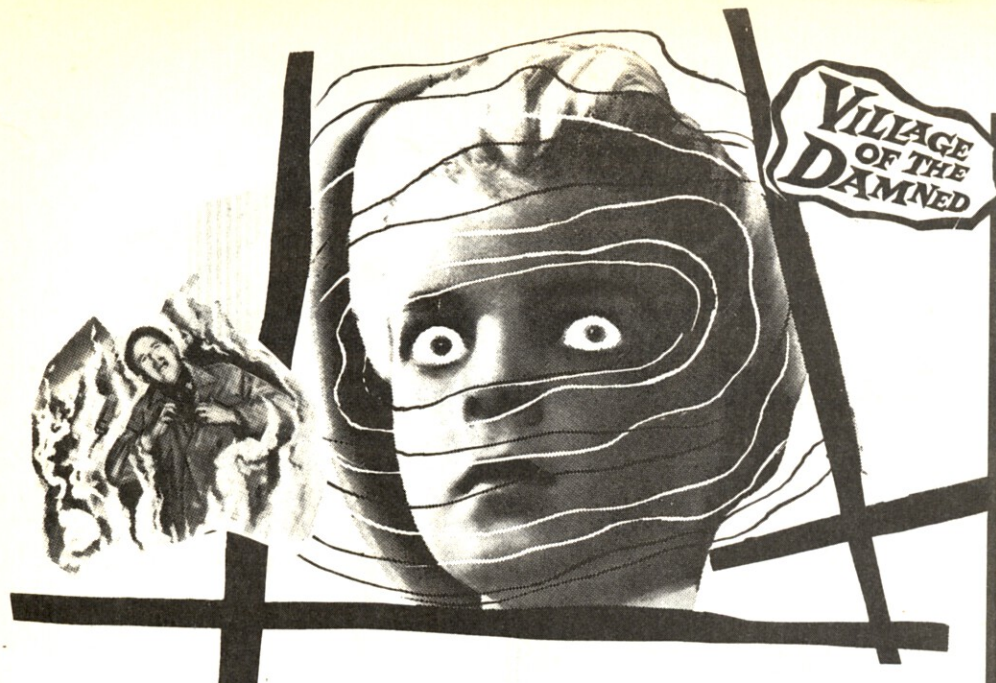


THE ORMONDS were America's first family of B and exploitation movies. Their incredible story includes vaudeville, minstrel shows, roller derbys, the Three Stooges, George Jones, hypnotism, psychic surgery, UFOs, gorillas, sex, Jerry Falwell and the Bible. How American can you get!? Ron and his wife June went from making 50's westerns (often starring Lash Larue) in Hollywood, to unique 60's southern drive-in appeal hits and 70s Baptist hell and brimstone films in Nashville. Their son Tim, who acted as a kid and later directed, is still active making movies and even Garth Brooks videos. David D. Duncan and Jim Ridley, who write for the Nashville Scene, interviewed Tim and June (Ron died in 81).

DORIS WISHMAN was the only female making 60s nudist colony movies (in Florida) and later returned to Manhattan to make various bizarre adults only dramas. Although some know her best for her two Chesty Morgan movies or her sex change documentary LET ME DIE A WOMAN, Wishman made about two dozen features, usually as producer, director and screenwriter. She deserves to be as well known as her contemporaries H. G. Lewis and Russ Meyer, but has only recently been the center of film festivals and fan attention. After making some music videos, she has plans to direct features again. Michael Bowen, of Providence, R.I., interviewed Wishman and has plans to book BAD GIRLS GO TO HELL into theatres soon.

GREGORY HIPPOLYTE, who makes soft core erotic sex thrillers (often with mainstream name actors) that are always on cable TV, is aka GREGORY BROWN who made two Wings Hauser sci fi movies and, incredibly, is also aka the notorious GREGORY DARK, who revolutionized the hardcore porn business in the mid 80s with his surreal Dark Brothers X rated movies. (I think he got some ideas from Devo videos). He also made films for the U.N. and UNICEF ! Hippolyte is pretty graphic about what he does (his X movies have become increasingly demented), so this interview comes with a special editorial warning. Interviewer Anthony Petkovich (author of The X Factory), of San Leandro, CA, has also interviewed Bruce Glover, Robert Clarke, Antonio Fargas, and Andrew Robinson for PV.

EDD BYRNES, was an extremely popular teen idol while playing the cool, jive talking Kookie on 77 SUNSET STRIP and even had a #4 hit record. He was on magazine covers and partied with the biggest stars in Hollywood. After his Warner Brothers contract expired he starred in



PSYCHOTRONIC®
NUMBER 26, 1997

THANKS TO: Edd Byrnes, June Ormond, Tim Ormond, Doris Wishman, Gregory Hippolyte, Glenda S. Law, Gordon Smith, The Cramps, Ken Lamplugh, Frank Henenlotter, Kevin McDonough, Dan Cziraky, Cynthia Rose, Carl Thompson, J. R. Williams, Paul Rodriguez, SCI FI Buzz, Cinefantastique, Entertainment Weekly, Dazed And Confused, Genesis, Rhino, Anchor Bay, Alpha Blue Archives, Something Weird (SW), Cape Copy Center, Threat Theatre, Video Search Of Miami (VSOM), Scorched Earth, Luminous, Epitaph, Video Vortex, Video Vault, Estrus, Fantasma, Just For The Hell Of It (JFTH), APix, E. I., Sinister Cinema, Troma, Vista St. Ent., St. Martin's and McFarland.

DEDICATED TO: THE PENGUIN

COVER: DIE, SISTER, DIE (78) from Cinema Shares.

WHITE ARTISTS WHO HAD MORE THAN ONE TOP TEN HIT ON THE R+B CHARTS:

ELVIS PRESLEY (24!)
JOHNNY OTIS (16)
KC AND THE SUNSHINE BAND (7)
BOBBY DARIN (6)
EVERLY BROTHERS (6)
RICKY NELSON (5)
BILL HALEY (4)
JERRY LEE LEWIS (4)
BEE GEES (3)
PAT BOONE (3)
FOUR SEASONS (3)
GENE VINCENT (3)
PAUL ANKA (2)
CONNIE FRANCIS (2)
HALL AND OATES (2)

some Italian westerns, acted on TV and experienced a long personal and professional slide. Byrnes cleaned up, wrote an autobiography (Kookie No More) and is ready to get back to work acting. Prof. Fred Hopkins of Seattle also interviewed James Hong and has provided star photos for PV. He's also a musician, director and lawyer.

About the GHOULARDI convention in Cleveland: It's going to be on Oct. 11 and 12 at the Cuyahoga County Fairgrounds in Berea (near Cleveland). There'll be horror host guests (The Ghoul, Big Chuck and Lil John...), other local media guests (and FJA...), dealers and screenings of a movie with original Ghoualdi breaks and 60s commercials. Some new items promised for the first time include: a Ghoualdi book (!), researched and written by two Cleveland Plain Dealer writers, Ron Swede's never seen 60s color footage of Ghoualdi with Anderson's comments (his last interview), a new video comp of early syndicated Ghoul shows, and a CD of Ghoualdi music including Anderson's never released "Ghoualdi Surf" single (cool Papa, Surfin Bird derived music with Ghoualdi phrases). One dealer promises to have posters and stills from every Ghoualdi movie along with reproductions of lobby cards. We hope to be there too. The hotline for info is (440) 891-1633. Meanwhile, Fox has moved Big Chuck to 1 AM and the Son Of Ghoul has promised to update and change his show.

THE PSYCHOTRONIC VIDEO GUIDE has been nominated for The World Fantasy Award. The winners will be announced over the Halloween weekend in London. Now on to other matters:

In my book the PSYCHOTRONIC VIDEO GUIDE, which was published by St. Martin's in 1996, I described the casts of three films, CLEO/LEO, DERANGED and YOUNG NURSES IN LOVE, in sweeping generalizations. I identified the casts of those films as, respectively, a "mostly porno star cast," "a porno star cast," and an "all porno star cast."

I deeply regret using this language in a way that might be read to include Jennifer Delora. I offer my heartfelt apologies to Ms. Delora for any distress she may have suffered as a result. The listings for CLEO/LEO, DERANGED and YOUNG NURSES IN LOVE will be changed in the next printing of the PSYCHOTRONIC VIDEO GUIDE.

The whole world is still a purple knif. Stay Sick.

J.D.K.

PSYCHOTRONIC MAIL

PAPA/BIRD

I just saw a TV commercial for Erickson cellular phones that features "Papa Oom Mow Mow" as a dog chases cats through the house. - **Flash Larue (Seattle)** *Actually it's "Surfin Bird" by the Trashmen!*

Just rented the big budget, big star SLEEPERS and noticed that in the beginning, under the narration, there's a flash of a group of kids in a dance hall gyrating to The Trashmen's "Surfin Bird." - **Dave West (Norfolk, MA)** *By the way, another movie with Robert DeNiro (COPLAND) features a bit of "Can't Seem To Make You Mine" by the Seeds!*

Tuned in my bathroom radio in time to hear "Lake Wobegon's Garrison Keilor singing "Papa Oom Mow Mow" as part of a medley with "Back In The U.S.A."! - **P. Lozito (Brooklyn).**

There's a song called "Bopalina bapalina oom - mow - mow" by a Swedish band the Rumlbers featuring some Nomads players. It's on the Punch Drunk album from 89 (on Rumble). - **Dirk Roeyen (Antwerp, Belgium)**

GHOULARDI/ERNIE ANDERSON

I was pleased to see the Ghoualdi tribute issue but I have some serious problems with the listing of the first season movies. There were no AIP pictures in the first package of films. They were all Allied Artists pictures in the first few months. As I recall the first movie was, indeed HOUSE ON HAUNTED HILL followed by THE COSMIC MAN and THE BAT, neither found on the list. Also nowhere on the list are THE INDESTRUCTIBLE MAN, FROM HELL IT CAME, TERROR IN THE HAUNTED HOUSE, FRANKENSTEIN 1970, WORLD WITHOUT END, QUEEN FROM OUTER SPACE, THE HYPNOTIC EYE, NOT OF THIS EARTH... With all due respect to Big Chuck, his memory of this line up is wrong. Thanks again for keeping Ghoualdi alive. - **Charles Basham (Medina, Ohio).** *The titles were from the files of Big Chuck Shodowski, not his memory. Ghoualdi did show all the movies you listed, but I sure don't remember which ones were which year (or season).*

I was greatly saddened by Ernie Anderson's passing. Like you, I was greatly influenced by Ghoualdi. When he arrived on the air in 63 I was a very impressionable 12 year old. His antics just blew me away. In a 94 interview, I had with Ernie, he said "I never intentionally or subconsciously even I don't think, copied Ernie Kovacs. I didn't know that much about him. I never watched him that much. I swear to god, I wasn't that influenced by Ernie Kovacs." Whether Ernie Anderson realized it or not, the Kovacs influence is very much in evidence on the

Ghoualdi show. This can be attributed to Big Chuck who is a Kovacs admirer. - **Mark D. Neel (Columbus, Ohio)** *Neel also questioned the list of first season Ghoualdi movies but his list of what was shown when differs from the one in the letter above.*

Sandy Nelson - check out his Walking Beat LP and Teen Beat 65 LP for "Beat From Another World" I read that ol Sandy couldn't stand folks yelling "Teen Beat!" up at him so he came up with this song documenting what they sounded like. At the time, I thought Ghoualdi had some kind of monster off camera making noises. The Flares "Foot Stomping Pts. 1 + 2" is an upbeat instrumental, sounds like the DC5s "Bits And Pieces meets Lenny Dee doing "Wiggle Wobble." "Ida, Sweet Apple Cider" is the b side of "Pygmy" by Baby Stix And The Kingtones. I recall waiting for Ernie to yell, "What is that? Boy, was that bad!" "Ay

Goya Moya" was called "Mountaineers Polka" by Frankie Wojnarowski. File under "Ghoualdi-isms": "Hang this down art director," "Dorothy, you are gor-geous!" and "Too bad kid, you lose!" - **The Kaptin (Barberton, Ohio).** *The Kap helped keep GHOULARDI's name alive as editor of Ghoualdi.*

I talked to Jimmy McGriff, who acknowledged he'd written "Turn Blue" for Ghoualdi (Ernie Anderson). He said he would have called the track "Ghoualdi;" but decided to be a bit less direct. McGriff said, he, Anderson and Merv Griffin used to get together back then and hang out. - **Frank Uhle (Ann Arbor, MI)** *Frank (who also*

recently saw the original Question Mark And The Mysterians in concert in Detroit), won a pair of tickets to see McGriff.

A couple of years ago whilst on holiday in the USA, my mother (who's 58!) bought me a bootleg CD of Lux Interior hosting a radio show called "The Purple Knif" show. Now I know where the phrase comes from. - **Iain Tucker (Swindon, Wiltshire, England)** *The CD (from 84) features rare tracks by Link Wray, The Trashmen, Cozy Cole, Ray Anthony, Billy Strange, Vic Mizzy and many lesser known talents.*

The Ghoualdi music article was of special interest since we compiled Stay Sick!: The music of Ghoualdi back in 93. I wish we'd had your article then. We only had our own fuzzy recollections of what he played. I was doing it for a few friends that I knew would appreciate it. none-the-less, we had sales from around Alaska, Hawaii, even Japan. I must disagree with three of the songs you listed as being played by The Ghou and not Ghoualdi: The Turtles "Buzzsaw" and "The Ventures "The Bat" and "He Never Came Back" It was one thing for Ghoualdi to poke fun at THE GIANT GILA MONSTER and ATTACK OF THE 50FT. WOMAN, when the Ghou treated CURSE OF THE DEMON and HOUSE OF

A MAN OF
DISTINCTION?

MEET THE REAL
ERNIE ANDERSON
AT

"ERNIE'S PLACE"



FRANKENSTEIN in the same manner, I refused to watch him again. - **Dave Billman (Akron, Ohio)** *Ghoulardi probably played the Ventures tracks but The Turtles album with "Buzzsaw" came out in 68, after Ghoulardi was off the air. On the other hand it seems like Ghoulardi did play Screamin Jay Hawkin's "Constipation Blues." I have it on a 69 LP, but it had been a mid 60s single.*

The dedication in PV to Cleveland made me think of the DOBIE GILLIS show and the only film it seems that they ever went to see was MONSTER THAT DEVOURED CLEVELAND or MONSTER THAT ATE CLEVELAND. - **Fred Hamilton (N. Myrtle Beach, SC)**

We received many calls and letters about Anderson, including a call from his son, director Paul Anderson. As a kid he had been with his father when he was a guest on Late Night With David Letterman, and had urged him to obtain existing tapes of GHOULARDI shows to watch at home. Watch for his 2nd feature BOOGIE NIGHTS. Big Beat From Badsville, the new Cramps LP (on Epitaph) contains 14 new, original songs and is dedicated to Ghoulardi. There's even a little picture of him on the back. The front features Poison Ivy sitting on a drum, holding a switchblade and wearing nylons and panties.

HARRY THOMAS

The Harry Thomas interview was nothing short of outstanding. Two additions to his filmography: THE CRIMINAL CODE (Columbia) and NAVY VS. THE NIGHT MONSTERS (Entertainment Programs Int.). Also the aka for THE BUBBLE should be THE FANTASTIC INVASION OF PLANET EARTH. - **Paul Petrosky (Pittsburg)** *Several people asked about where they could find THE HAUNTED WORLD OF ED WOOD (PV #24) which includes Harry Thomas. Its being released by Inglewood Entertainment (see To Avoid Fainting...) And Video Beat! (351 Kiely Blvd., #301, San Jose, CA 95129) sells copies of FRANKENSTEIN'S DAUGHTER.*

BAKALYAN

Mr. Bakalyan was born in 1931 (not '41). He is half-Canadian and half Armenian. The Italian reference was made, I believe, due to the fact that as a boy Bakalyan's neighborhood had a lot of people of Italian descent. He used to spend hours watching the old men play bocci ball where he picked up some of their mannerisms. Dick used this knowledge while playing his various Italian gangster roles; many people have stated that they can't believe Dick isn't Italian.

Mr. Bakalyan did not appear in the television production of DINO. The statement "you better tell my agent why you're thanking me" by Eddie Morris to Bakalyan should say, "tell your agent," meaning Bakalyan's agent. The line "Especially when they did the knife thing with Martha Hyer," should read "when he," meaning Jerry Lewis who did the knife thing. The film HEAR ME GOD also starred Joe E. Ross. PARATROOP COMMAND is a WWII drama.

The COOL AND THE CRAZY features Scott Marlow pushing drugs onto his fellow high school students. In the film Marlow is a heroin addict -

Bakalyan never does drugs in the film. It's his friend Cookie that gets hooked on Marijuana as well as some other students in his gang. Dick Jones also appeared in this film.

Mickey Callan is the friend of Bakalyan's with whom he watched the fight. Mr. Callan was a prominent Broadway actor and is a film star; he also starred in the TV show OCCASIONAL WIFE and the film CHAINED



Bakalyan in JUVENILE JUNGLE

HEAT. The boxer's name mentioned in the article is spelled Oscar de la Hoya. Andy Fenady's first film was called STAKEOUT ON DOPE STREET, which was directed by Irvin Kershner. The name of Dick's pal whom he mentions having coffee with recently (and is one of the actors in JUVENILE JUNGLE) is Joe DeReda. The name of the other actor mentioned as appearing in JUVENILE JUNGLE is spelled Corey Allen, now a very fine director whose work can be seen on the various STAR TREK series. The name of Dick's character in HOT CAT GIRL is Duke, Not Dude. Clint Walker, star of TV's CHEYENNE is the name of the actor with whom Dick worked out during the filming of NONE BUT THE BRAVE. Mark Robson, the director of VON RYAN'S EXPRESS, thought that Mr. Bakalyan was on the set because he was a friend of

Sinatra. After Dick did his first scene in this film, Mr. Robson saw that he was in fact a fine actor. The line from ST. VALENTINES DAY MASSACRE, should read "Scalise went to high mass every morning." Also, in the same film, Dick's character Scalise tried to hire the salad chef to poison Capone. He and his associate were shot and killed.

During the first couple of shows with Bobby Darin, Dick would start to say his line before the audience finished laughing - this is what he wasn't used to. Although Mr. Bakalyan has never worked in New York, he would like to in the future especially since everybody thinks he is from there, not as the article states, that he is a bum! SHOOTING STARS is the name of the TV film Mr. Bakalyan starred in with Billy Dee Williams. Another film in which Dick appeared not mentioned in the article was Jerry Lewis' THE PATSY. More recently, Dick starred as a mob boss in the film CONFESSIONS OF A HIT MAN. He also did voice work in two films as a favor to his friend, producer Robert Evans. In MARATHON MAN, Dick could be heard as the voice of the detective. In BLACK SUNDAY, he can be heard on various squawk boxes and as a stadium announcer. - **Alan Nahigian (Waltham, MA)** *Nahigian (an excellent artist who specializes in illustrations of celebrities) is a personal friend of Bakalyan. They went over the PV interview together. Most of the mistakes were typos and tape transcription errors.*

More Bakalyan movies available: SHOOTING STARS (Active) and RETURN FROM WITCH MOUNTAIN and THE FOX AND THE HOUND (both Disney). - **Paul Petrosky** *And Video Beat! (See above) sells copies of THE DELINQUENTS, DINO, HOT CAR GIRL and JUVENILE JUNGLE ("In Naturama").*

HELLMAN

These are also on video: ST VALENTINE'S DAY MASSACRE (Fox), CALL HIM MR. SHATTER (New Line), and THE GREATEST (Columbia). - **Paul Petrosky** *Video Beat! (see above) sells copies of THE WILD RIDE.*

REVIEWS

Thank you for including Spike Stewart's film in your reviews. I can only imagine how many times a tape shows up at your door with Plan... in the title. To anyone that cares the title is SHAKESPEARE'S PLAN 12 FROM OUTER SPACE. It was interesting to see Trent Harris with a new film out similarly titled. A number of people who worked with Spike were peripherally connected to Trent's RUBIN AND ED. Secondly, I must correct a piece of misinformation that Bruce Glover started in his interview. As much as Spike probably wouldn't mind it, he has never been married to Tracy Ray. - **Jeff Jobson (Seattle)**

Thanks for the review of my movie NOT FAMOUS YET. I got a thrill out of being reviewed on the same page as Mr. Edgar G. Ulmer. The correct contact address is Box 590104, San Francisco, CA 94159. - **Jeffrey M. Anderson**

SEX ON THE GROOVE TUBE was also know as THE CASE OF THE SMILING STIFFS (I have a one sheet with this title). - **David Wilt (College Park, MD)**

THE LAST PORNO FLICK (which has fake credits) was made by the people who financed DEEP THROAT. Lou Peraino (aka Lou Perry) made millions from the early porno feature. His company Bryanston Films then backed and/or released THE DEVIL IN MISS JONES (72), TEXAS CHAINSAW MASSACRE and ANDY WARHOL'S FRANKENSTEIN (both 74), Ralph Bakshi's COONSKIN, THE DEVIL'S RAIN (with John Travolta) and THE HUMAN FACTOR (all 75). In 76 Peraino was convicted in Memphis of conspiracy to distribute pornography across state lines and earned six years in jail. FRIDAY THE 13TH (80), by the way, was financed by the producer of THE DEVIL IN MISS JONES.

OBITS

Martinez Solares did not direct SANTO VS. BLUE DEMON EN LA ATLANTIDA (69). It was directed by the late Julian Solar. - **David Wilt (College Park, MD)**

Bill Kennedy was, in a nutshell, out of his mind. He made watching lame movies bearable: especially with his call-in segments. My favorite Bill Kennedy moment was when he asked William Shatner how he felt about his success in LOST IN SPACE. Truly, he will be missed. - **Robin Anderson (St. Paul, MN)**

Brian May also did the scores for FREDDIE'S DEAD and DEAD SLEEP (90), and music for the shows TALES FROM THE CRYPT, DARK JUSTICE and others

OTHER INTERVIEWS

John Cardos replaced Tobe Hooper on THE DARK early on. When did it change to an alien story? In the novelization by Max Franklin, the monster was a kind of zombie (similar to the creature in NIGHT STRANGLER). Devane's character discovered that it went on a spree every certain number of years. Silly stuff, but a better concept than a giant with laser beams shooting from his eyes. - **Mike DeRoma (Schenectady, NY)**

Niels Soberg, who interviewed Julie Ege (PV #24) is now at Valhallgt. 7a, 5500 Haugesund, Norway. Anybody interested in Ege or her movies should write to him.

ETC.

I co-produced a docu-TV series that you appeared in called THE FEARMAKERS. The series is now appearing in Australia, the Middle East (!) and Northern Europe. - **Wynn Winberg (Ft. Worth, TX)** I was interviewed (in NYC) on camera for this series, along with past and present Fangoria editors Bob Martin and Tony Timpone. Watch for it if you live in any the areas mentioned. Winberg also produced THE DARK DEALER and is finishing REPLICATOR with Brinke Stevens and Gunnar Hanson.

Here comes a little letter from Sweden to you and it comes from Brinkenbergs Prison, which is a security prison and I'm a prisoner in this fucked up place! I've been here for a couple of months now and I don't know (yet) when I'm

gonna be released. - **Ulf Bagenhammar (Vanersborg, Sweden)** Ulf is looking for uncut movies like BLOOD FREAK and BARN OF THE NAKED DEAD, so we referred him to some of our advertisers.

Your PSYCHOTRONIC book is the most frightening, the most sexiest, the most rock 'n' roll, the most disastrous, most surfing encyclopedia I ever read. I like Betty Page. She is the most sexiest woman. I like Link Wray, he is the wildest. I like Ghoulardi. He is strange, as strange as anybody can be. - **Borut Svegeli (Krize, Slovenia)** We love receiving mail from countries that don't appear on most maps yet.

Your package finally arrived. First it was seized by the government and held in the "prohibited goods" importation center. I had to phone them in Toronto and inquire why. They opened the box at the border and went nuts. It was shipped for detention to a federal office. I called the woman and said, "for gods sake, this is silly, tame stuff from the 50s. I can get stuff at the local mom and pop video store that's ten times worse." She agreed and released it. Then it went to customs for examination. They revalued it at \$120 (so help me!) and charged me about \$25 in duty, GST and handling fees. I'm appealing it. The Canadian government sometimes defines new lows in paranoia and greed. - **Hank Davis (Puslinch, Ontario)** This concerns a video tape trade. The offending tape (from Something Weird) was a TWISTED SEX trailer compilation.

I did a lot of theatre in high school and I always tried to work PSYCHOTRONIC into my plays somehow. One play called for a character to be reading a "hip, colorful magazine," so I had him thumbing through

a copy of PV #16. Just this spring, I wrote and directed an adaptation of Dwain Esper's MANIAC! - **Benjamin Kessler (Albertson, NY)**

In the 60s, when I was a kid growing up in central California, channel 47 out of Fresno had a live children's program called WEBSTER WEBFOOT. It featured Jimmy Weldon and his dummy Webster, a weird



Crispin Glover in RUBIN & ED



THE CASE OF THE SMILING STIFFS

looking duck. Also Jimmy Weldon appeared in PHANTOM PLANET at the beginning of the movie, as one of the two astronauts who crash and die. This was before the credits and is omitted from the Screen Gems (video) version. - **Glen Wray (Tarzana, CA)** *My father (a former ventriloquist from Oklahoma), remembers that Jimmy Weldon started out on TV in Dallas.*

I came across an interesting video at a second hand stall. YOUNG CYCLE GIRLS is the story of three teenage girls who live in Colorado and dream of seeing the ocean... - **David Tamsitt (Australia)** *Say no more! This is aka CYCLE VIXENS (77) and was reviewed in PV # 18.*

Thank you so much for reviewing my movie STRIP TEASE BABY DOLLS FROM CLEVELAND MEET THE UNKILLABLES (in the recent PV book). I've included a little gift. It is the brass door handle that you (and I) pulled open when entering the Hippodrome Theatre. I was an usher at the HIPP, as well as the Granada theatre, when I was a youngster. When I wasn't at the above, I'd patronize The Homestead and The Madison. - **Ray Gunn.** *Thanks!! Ray also sent copies of photos and articles of and about the Hippodrome, my favorite and largest downtown Cleveland movie theatre, which opened (for live shows) in 1907. It seated 4,500 people and there was a pool hall underneath it. You can write to Ray (who is making more movies) at his Wynn Video, 14837 Detroit Ave.*

#107, Cleveland, O 44107.

LONDON

I'm glad you enjoyed your visit to England. On TV this week I've watched THE UNDEAD, CIRCUS OF HORRORS and THE GIRL CAN'T HELP IT. Not bad for the BBC. - **Ian Graham (Stoke, Coventry, UK)**

About the porn videos you saw in the U.K. Apart from the tapes on the black market, all the videos are cut. There is no hardcore footage in any of the videos you saw in the stores. Most of them play for about 50 minutes and only include dialog and nudity. Very interesting to watch, I'm sure. - **Simon Nielsen (Aalborg, Denmark)**

**They Were
in Love
With a
Dream**

PETER PERRY presents
**THE YOUNG
CYCLE GIRLS**

STARRING LORRAINE DAPHNE DEBORAH
FERRIS LAWRENCE MARCUS

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Besides the Sunday Times, Michael Winner also does a weekly column for News Of The World (published only on Sundays), a notorious tabloid here in the U.K. No doubt about it, he's a real hoot. And here's a photocopy from the latest Halliwell's Filmgoer's Companion (as opposed to their film guide). It is published every two years and is perhaps England's most prestigious film book. Halliwell's lists PV as one of their references. - **Glenda S. Law (Hertfordshire, UK)** *One of Winner's News Of The World columns is "God Save us From The King Of Bores" (on Prince Charles).*

PV

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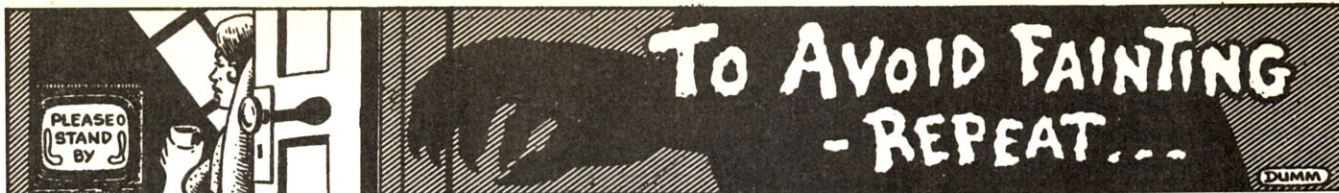
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ANCHOR BAY (see ad) has released the 60s Hammer films *PLAGUE OF THE ZOMBIES*, *REPTILE*, *RASPUTIN THE MAD MONK* and *DRACULA, PRICE OF DARKNESS*. Elete offers the same titles on laser discs with commentary by Christopher Lee, Barbara Shelley, Francis Mathews, Susan Farmer and others. Some of the best horror movies of the 70s: *RETURN OF THE BLIND DEAD* (75), a special widescreen anniversary edition of *HALLOWEEN* (77), *ALICE SWEET ALICE* (77), Larry Cohen's *GOD TOLD ME TOO* (77), and George Romero's *MARTIN* (78) are also now from Anchor Bay.

NEW LINE goes back to it's roots with the John Waters Archives box including *PINK FLAMINGOS* (72), (a remastered 25th anniversary edition with outtakes, commentary and original trailer), *DESPERATE LIVING* (77), *POLYESTER* (81) and *HAIRSPRAY* (88). What happened to *FEMALE TROUBLE!* A *STREET FIGHTER* box set (4 movies), a *HOUSE PARTY* set (all three) and an Altman box (*THE PLAYER*, *SHORT CUTS* and *KANSAS CITY*) are also new, along with Cronenberg's *CRASH* (R or NC-17 versions) and *JACKIE CHAN'S FIRST STRIKE*. Now you can buy for *THE MACK* (!) for \$9.98 and these are \$14.95: *The Australian THIRST* (79), *NIGHTMARE ON ELM STREET* (84), *THE HIDDEN* (87), *LEATHERFACE: TEXAS CHAINSAW 3* (R or uncut unrated) (90), *DETONATOR*, *LIVE WIRE* and *IRON EAGLE 3* (all 92), *NECRONOMICON*, *THE MANGLER* and *JASON GOES TO HELL* (all 93), *INTERVIEW WITH A VAMPIRE*, *BODY SNATCHERS*, *SURVIVING THE GAME* and *HIDDEN 2* (all 94), and *COPYCAT* and *SEVEN* (both 95).

ENGLEWOOD ENT. has re-released a bunch of 50s sci fi movies (acquired over the years by Wade Williams) including *ROCKETSHIP X-M*, with sepia sequence and 3 mins. of FX added in 78, *DESTINATION MOON*, in Technicolor and *FLYING SAUCER* (all 50), *FLIGHT TO MARS* (51), in Cinecolor, *INVADERS FROM MARS*, in color, *PROJECT MOONBASE* and *PHANTOM FROM SPACE* (all 53), *KILLERS FROM SPACE* (54), with sepia sequence, *KRONOS* (57), and *THE ASTOUNDING SHE MONSTER* (58) and *THE HIDEOUS SUN DEMON* (59), both with Robert Clarke. Also available are the British *STRANGER FROM VENUS*, basically a remake of *THE DAY THE EARTH STOOD STILL* and *DEVIL GIRL FROM MARS* (both 54), and *THE CRAWLING EYE* (58). Englewood also offers Williams' *ATTACK FROM MARS* (86 - formerly *MIDNIGHT MOVIE MASSACRE*), featuring

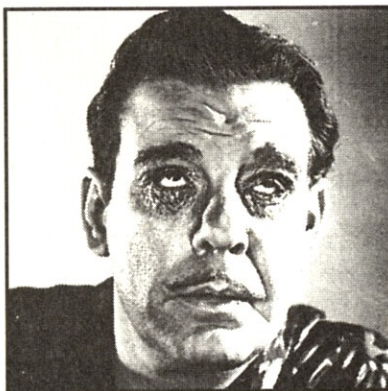


INVADERS FROM MARS

Clarke, and *THE HAUNTED WORLD OF ED WOOD JR.* Their Noir collection includes *AND THEN THERE WERE NONE* (45), *IMPACT* (49), *QUICKSAND* and the original *D.O.A.* (both 50). Call (816) 252-4288 for info.

COLUMBIA TRI STAR has a Frank Capra Centennial series including *MIRACLE WOMAN* (31- with Barbara Stanwyck), *AMERICAN MADNESS* (32- with Walter Huston), *MR DEEDS GOES TO TOWN* (36), *LOST HORIZONS* (37), and *YOU CANT TAKE IT WITH YOU* (38) and *MR SMITH GOES TO WASHINGTON* (39), both with the late James Stewart.

Also from Columbia: mind rotting episodes of *GIDGET*, *THE PARTRIDGE FAMILY* and *CHARLIE'S ANGELS* and now for \$14.95: *NIGHTWING* (79), *RED ROCK WEST* and *SNIPER* (both 93), *BRAINSCAN* (94), and



DEAD MAN'S EYES

JOHNNY MNEMONIC and *HIDEAWAY* (both 95).

FOX LORBER has an 80 min. version of the documentary *PRETTY AS A PICTURE: THE ART OF DAVID LYNCH* and has released *Iara Lee's SYNTHETIC PLEASURES*.

FULL MOON'S Cult Video has re-released the 70s features *LASERBLAST*, *THE DAY TIME*

ENDED, *THE END OF THE WORLD* and *FAIRYTALES*, and the 80s features *ASSAULT OF THE KILLER BOMBOS*, *SORORITY BABES IN THE SLIMEBOWL...*, *SLAVEGIRLS FROM BEYOND INFINITY*, *CREEPAZOIDS* and *GALACTIC GIGOLO*, all for \$9.98 each.

LIVE now sells the horror sequels *SILENT NIGHT*, *DEADLY NIGHT 2*, *3* and *4*, *THE HOWLING 4*, *5* and *6*, *PROM NIGHT 3* and *4* and *PUMPKINHEAD 2* for \$9.98 plus *AN AMERICAN WEREWOLF IN LONDON* (81), *LAIR OF THE WHITE WORM* (88) and *FORTRESS* (92). *RESERVOIR DOGS*, *THE BAD LIEUTENANT* and *BASIC INSTINCT* (all 92), *KILLING ZOE* and *STARGATE* (both 94), and *THE SUBSTITUTE* and *THE ARRIVAL* (both 96) all now \$14.95.

MCA has released all six Inner Sanctum movies (two per tape), all introduced by a floating head and starring Lon Chaney Jr. *CALLING DR. DEATH* (43) and *STRANGE CONFESSIONS* (45) both co-star J. Carrol Naish. *DEAD MAN'S EYES* (44), with Acquanetta as Tanya, sister of Satan! is with *PILLOW OF DEATH* (45). *WEIRD WOMAN* (44), later remade as *BURN WITCH BURN*, comes with *FROZEN GHOST* (45). *DUEL* (71), *NIGHTHAWKS* (81), *CAT PEOPLE* (82), *RUMBLE FISH* (83), and for fans of bad musicals: *SGT. PEPPER'S LONELY HEARTS CLUB BAND* (78) and *XANADU* (80) are now \$9.98.

MGM offers these "Contemporary Classics" for \$14.95: *CARRIE* (76), *THE HUNGER* (83), *INVASION OF THE BODY SNATCHERS* (77), *SCANNERS* (81), *POLTERGEIST* (82), and *SPECIES* (95). All are available panned and scanned or widescreen. A new release of *THE GOOD, THE BAD AND THE UGLY* is also in both formats. Their classics series now includes Robert Aldrich's *KISS ME DEADLY* with the original theatrical ending (it's 82 seconds long, plus the ending everybody remembers) and Kubrick's *PATHS OF GLORY* (with Timothy Carey). The original *PINK PANTHER* and *A SHOT IN THE DARK* (both 64), *THE PINK PANTHER STRIKES AGAIN* (76), *REVENGE OF* (78), and *TRAIL OF* (82), filmed after Peter Sellers death have all been re-released too.

NEW HORIZONS has released more Roger Corman (produced) classics: *THE BIG DOLL HOUSE* (71), with Pam Grier, *CANDY STRIPE NURSES* (74) starring Candice Rialson, Jonathan Demme's *CAGED HEAT* (74), with a score by John Cale!, *EAT MY DUST!* (76) starring Ron Howard, *DEATHSPORT* (78), starring David Carradine and Claudia Jennings and *BIG BAD MAMA 2* (87).

POLYGRAM has the documentary *WHEN WE*

WERE KINGS featuring Muhammed Ali in Zaire in 74, plus James Brown, The Spinners and Mobuto. Also: David Lynch's LOST HIGHWAY.

RHINO has rereleased MONTEREY POP: THE FILM (a new longer version), JIMI PLAYS MONTEREY and OTIS REDDING: SHAKE (all are by D. A. Pennebaker), WILD STYLE (82), the first rap music movie, episodes of the Marty Krofft show H.R. PUFNSTUF (!?) and WALKING TALL (73), WALKING TALL: PART 2 (75) and WALKING TALL: THE FINAL CHAPTER (77), all about TN sheriff Buford Pusser. And I ACCUSE MY PARENTS (44) THE ATOMIC BRAIN (63) and RED ZONE CUBA are the latest Mystery Science Theatre 3000 video release.

TCM (Turner Classic Movies) has a 4 Volume SAINT series, including THE SAINT IN NEW YORK (38), starring Louis Hayward with THE SAINT STRIKES BACK (39), starring George Sanders. THE SAINT IN LONDON (39) is with THE SAINT'S DOUBLE TROUBLE (40 with Bela Lugosi), both starring Sanders. THE SAINT TAKES OVER (40), starring Sanders is with THE SAINT'S VACATION (41), starring Hugh Sinclair. And THE SAINT IN PALM SPRINGS (41 - Sanders) is with THE SAINT MEETS A TIGER (43- Sinclair). These were all originally from RKO except TIGER (Republic).

20th CENTURY FOX now offers VANISHING POINT (71), I, THE JURY (82), and the first SIMPSONS box with three tapes (each has two episodes and a Simpsons short from THE TRACY ULMAN SHOW). RETURN OF THE DRAGON (with Bruce Lee and Chuck Norris on the cover), PORKYS 2, Cronenberg's THE FLY and AIRHEADS are Reduced to \$9.95 and \$14.95 will get you BROKEN ARROW, THAT THING THAT YOU DO! and WILLIAM SHAKESPEARE'S ROMEO AND JULIET. Their first CHARLIE CHAN box set includes CHARLIE CHAN IN PARIS (35), CC'S SECRET (36), and CC AT THE OPERA (36 - with Karloff), starring Warner Oland plus CC AT THE WAX MUSEUM and MURDER OVER NEW YORK (both 40), CC IN RIO (41) and CASTLE IN THE DESERT (42), all starring Sidney Toler. The 2nd set includes CC IN SECRET SERVICE, THE CHINESE CAT and BLACK MAGIC (all 44), THE JADE MASK, THE SCARLET CLUE and THE SHANGHAI COBRA (all 45). These, are all originally from Monogram, star Toler and feature Mantan Moreland as Birmingham.

The Creature Feature Box contains 3 80s Euro horror movies: Fulci's THE GATES OF HELL (80), Bruno Mattei's NIGHT OF THE ZOMBIES (80) and Pupi Avanti's REVENGE OF THE DEAD (83) plus the recent THE GATES OF HELL Pt 2 (96), from Texas.

Also: INVASION OF THE BEE GIRLS (73) and SOUTHERN COMFORT (81) are both from HBO. LIBERTY VIDEO (800-331-4077) offers JUNGLE GIRL (15 chapters - 41) and GARGOYLES (72), both for the first time and

many other choice 50s - 70s horror and sci fi titles including Bava's BLOOD AND BLACK LACE (64). Alex Cox's HIGHWAY PATROLMAN (92) is from NEW YORKER. PARAMOUNT has dropped



RASPUTIN

the price of AIRPLANE!, THE NAKED GUN and ADDAMS FAMILY VALUES to \$9.95.

CATALOGS (order these and you won't have to wonder where to find all those rare tapes anymore). ALPHA BLUE ARCHIVES has a new 97/98 illustrated 12 pg. adults only catalog of 60s and 70s sex movies (see ad). ARTPIG INTERNATIONAL has a new digest size 16 pg. 97 catalog featuring various underground shorts, features and audio tapes (see ad). CINEFEAR now has a listing of rock and roll compilations and features (see ad). CINEMA CLASSICS 97 (\$3) is a huge (over 200 pg.) video catalog, offering all types of features including impressive selections of cult, horror, sci fi, serials, silents, black cast movies and Asian movies. They also



THE JADE MASK

have an out of print section. Box 174 Village Station, NYC 10014. DRACULINA DIRECT #4 (\$2) is 48 pgs. of horror and exploitation videos plus magazines (they publish She and Oriental Cinema), books and adult trading cards (see ad). MIDNIGHT VIDEO Catalog #7 is a 46 pg. digest of rare Euro horror tapes with whole sections for Rollin, Franco, Fulci, Argento... 5010 Church Dr.,

Coplay, PA 18037. SHOCKING VIDEOS Catalog #2 is 56 digest size pgs. of rare horror and exploitation tapes including some titles nobody else seems to have (some are reviewed in this issue). Mark Johnston is at HCC-77 Box 111, Hinton, WV 25951. SOMETHING WEIRD Catalog Supplement #5 is 24 pgs. with new Frank Henenlotter Sexy Shockers (some reviewed in this issue), and sections for vintage black cast, sword and sandal, Spaghetti westerns, Euro crime and Eddie Constantine movies. (see ad). THREAT THEATRE catalog #5 (\$5) is 46 pgs. of rare Euro and Asian horror and exploitation tapes. (see ad). The THRILLER INTERNATIONAL CATALOG (For Movie Fans) #2 (mentioned last issue) can be requested from Salvatore Paolo Pazzi, C.so Giulio Cesare 39/bis, 10152 Torino, Italy. It's in Italian. VIDEO VORTEX 97 is 140 digest size pgs., crammed with rare (horror, exploitation, sex, rock concerts, interviews...) videos (available in VHS, NTSC or PAL). They're at 429 Danforth Ave. #414, Toronto, Ontario, Canada, M4K 414. Ask for a catalog and order info.

BOOKS/ZINES/MUSIC...

DARK CARNIVAL Catalogue #7 is a 56 pg. digest offering "horror, sci-fi trash and sleaze" magazines from around the world plus some books and videos. 17 Cottage Beck Rd., Scunthorpe, N. Lincolnshire DN16 1LQ, England. ESSENTIAL MEDIA (#1.6) is 36 pgs. of "postmodern, alternative and fringe" books, zines, comix and some videos. Box 661245, L.A., CA 90066. JOHN HAZELTON sells rare movie posters and lobby cards. His catalogs are worth owning for the 100s of excellent reproductions (most pgs. have 20 posters). (516) 877-2914. MARGINAL PERIODICALS 97 catalog is a 12 pg. newspaper of various counterculture and trash culture zines. 277 George St. N. #102, Peterborough, Ontario K9J 3G9, Canada. NORTON RECORDS Catalog is 62 pgs. of amazing rock 'n' roll CDs, LPs, 45s plus videos, books, mags, and rarest of all, original 60s Midwest band posters. Call (718) 789 4438. RHINO DIRECT #34 (the Simpsons are on the cover) is a colorful 48 pg. catalog of all their fine music re-issue CDs, books, videos and collectable items. Call (800) 432-0020. ROUNDUP #15 is the place to mail order roots music. The 30 pg. catalog is packed with blues, country, zydeco, folk, reggae and world music on CDs, LPs and some videos. Call (800) 443-4727. SCARECROW PRESS Performing Arts catalog is a 48 pg. digest with books on films, radio and TV. Call (800) 462-6400. STARK FIST OF REMOVAL #45 is a 16 pg. newsletter/catalog from The Subgenious Society offering various Bob products and parodies of the Heaven's Gate cult. (214) 324-0993. TRASH PALACE catalog #2 (\$5) is a 92 pg. digest (with a nice cover by Blickenstaff) of posters, lobby cards, soundtracks and videos (see ad).

PV



20s

SEVEN FOOTPRINTS TO SATAN (29) D/act Benjamin Christensen, S Richard Bee, P Wid Gunning

One of the most famous "lost" American silent horror movies has been found in Europe. When first released (by First National Vitaphone/Warners) it had synchronized music and sound effects. This version (LA SCALA DI SATANA) has a recent piano/flute score and Italian titles. The wealthy, jaded James Kirhart (Creighton Hale from THE CAT AND THE CANARY) meets Eve Martin (blonde beauty Thelma Todd) at their engagement party. A fight breaks out, shots are fired and people panic. The pair is driven away in a sealed limo then taken (at gunpoint) to a mansion filled with strange characters, ominous shadows and screaming women. Eve disappears (she's found later in a coffin) and James is given a series of keys to various secret rooms. After going up spiral stairs to a meeting room, he passes through a masked ball then descends in an elevator to what looks like the beginning of an orgy. A servant in full Asian costume (Sojin) bangs a gong and announces "Silencio! Satana Viene!" The hooded Satan (on his throne) begins choosing women from the crowd, but shots are fired and everyone panics (again). Then James has to carefully climb the stairs (each is numbered and lights up) to the throne just the right way to avoid death. This all turns out to be an elaborate prank, but who cares? It's much more than just another haunted house comedy (as described in some books). Hale's character seems perplexed, intrigued or even angry more than scared most of the time.

SEVEN FOOTPRINTS is overloaded with impressive horror makeup faces, interesting characters and visual surprises. One brief (pre-code) scene shows a naked oriental woman (we only see part of her). Her hands are then bound above her head with leather straps while the gorilla holds her feet! A hairy faced man (William V. Mong) who I think is a werewolf and a bearded dwarf (young Angelo Rossitto) both help the hero. A witch woman in a sexy dress (Nora Cecil) and a club footed cripple with long hair (Sheldon Lewis, who was DR. JEKYLL AND MR. HYDE in 1920) both threaten. Also with the director as Eve's uncle and Loretta Young (an extra). The



A surprisingly thrilling picture play with—

THELMA TODD and CREIGHTON HALE

director, best known for his incredible WITCHCRAFT THROUGH THE AGES (22), also made THE HAUNTED HOUSE (28) and HOUSE OF HORROR (29) in Hollywood, both also with Todd and Mong, before returning home to Denmark. Todd, famous for 30s comedy shorts, died of carbon monoxide poisoning in her car in 35. The Japanese Kamiyama Sojin (also in THE BAT - 26) died in 44 in a U.S. internment camp. Hale, from Ireland, retired after the 40s and lived into his 80s.

BEHIND THAT CURTAIN (29)

D Irving Cummings, S Clarke Silvernail

This is known for being the first sound Charlie Chan movie, but the famous detective (played by the Korean E. L. Park) is only in a few scenes of the romantic Fox epic, set in four countries. After a man is murdered in London, a suspect, Col. John Beetham (star Warner Baxter) meets up with an heiress (Lois Moran, from THE ROAD TO MANDALAY), and hides her from her cheating, gold digging husband in a camel caravan in Persia. This part of the movie is amazingly like THE ENGLISH PATIENT! Boris Karloff (in his first sound role!) is a Sudanese servant who says "The desert gives and the desert takes away." A determined Scotland Yard inspector (Gilbert Emery) follows them everywhere, including San Francisco, where he consults with Chan. This part features actual S. F. streets and a ferry boat. A Chinese sax player says "Hotsie Totsie, Chan." Cummings also co-directed IN OLD ARIZONA (29), the first all talking feature (this was released in silent and sound versions). After two Asians (THE CHINESE PARROT - 28, starred Sojin), the Swedish Warner Oland, became Chan (also for Fox) in 31 and played the role until he died in 38. **NOTE:** These super rare features (and

SOUP TO NUTS), are not currently available from any video company. If any serious dealer or company is interested in purchasing master copies, contact Ross Marchall at Plutonium Films (818) 504, 4135.

80s

BORN IN FLAMES (First Run, 83) P/D/S/edit Lizzie Bordon

This impressive low budget (it took 5 years to finish) documentary style look at what led to the "peaceful" revolution in NYC centers on three characters.

The black gay revolutionary Adelaide (Jeanne Satterfield) becomes a martyr after she's killed in jail. Two underground DJs, one white (Adele Bertei) and one black (Honey) eventually band together. Women start target practice, take over CBS TV, and bomb the World Trade Center (!). Faked news reports, discussions and arguments take up much of the time. Bertei (who was in Peter Laughner's last band in Cleveland, then the Contortions - Pat Place is in this too) is seen singing "Undercover Nation" with her all female band The Bloods, raps, and warns that "the government will flood the streets with smack." The cast includes Katherine Bigelow (her STRANGE DAZE shows a more likely future than this does) as a newspaper editor, Ron Vawter (PHILADELPHIA) and Eric Bogosian. I lived in the (smack flooded) East Village during the 80s, so noticed many familiar faces in small roles. Red Crayola and bits of several famous artists' songs are also heard. Borden went on to direct WORKING GIRLS (87) and LOVE CRIMES (92). 153 Waverly Place, NYC 10014 (or 800-229-8575) for order info.

CUTTING CLASS (Republic, 88) D Rospo Pallenberg, S Steve Slavkin, P Rudy Cohen, Donald R. Beck

Characters are killed (in a large kiln, axe in head, impaled with a flag...) at a high school. The suspects are Brian (Donovan Leitch), a confused, "new wave" look guy who had undergone shock treatments in a mental hospital and sneaks around on a bicycle, Dwight (Brad Pitt in his first movie), an irresponsible, hot headed, beer drinking basketball player who claims "I don't get mad, I get even!" and maybe the weird janitor. Dwight's girlfriend (Jill Schoelen, from THE STEPFATHER) has to decide who the killer is in time and a running joke is her dad (Martin Mull), left for dead while hunting, trying to crawl home. With Roddy McDowall (latch principal), Brenda Lynn Klemme (red haired friend) and Dirk (son of Dan) Blocker as a gym teacher. The leads are all very good (especially for a "slasher" movie). There's not much blood and no full nudity but the camera lingers on Schoelen's butt a lot. Pallenberg wrote EXCALIBUR and THE EMERALD FOREST. Three soundtrack songs are by Wall Of Voodoo (post - Stan Ridgeway). This could use a new promotion because of Pitt and SCREAM.

MOON IN SCORPIO (TWE, 87) D Gary Graver, S Robert S. Aiken, P Alan Amiel

Nam vets sail for Acapulco and by the end of the movie - it's a "drifting death ship!" Actual Nam war footage is used along with scenes of a vengeful underwater Vietnamese ghost woman. The stars are William Smith (he owns the boat), John Phillip Law (on his honeymoon with April Wayne), Jillian Kessner (as the irritating alcoholic blonde who has topless scenes) and Lewis Van Bergen. It would have been an OK movie but it's all related by Britt Ekland (in a straitjacket) to an understandably confused doctor (Robert Quarry) and a "nutty" detective. Even her flashbacks have flashbacks - but she wasn't even there! Graver had worked with Orson Welles (as a cinematographer), who had planned to film the similar The Deep (eventually made as DEAD CALM in 89). Fred Olen Ray was a producer and probably shot the new Ekland footage when she was around for BEVERLY HILLS VAMP.

WHEN NATURE CALLS (Media, 85) P/D/S Charles Kaufman, S Straw Weisman, P Frank Vitale

(THE OUTDOORSTERS) This comedy fails to be a hilarious spoof of wilderness family movies (an NYC family moves into a log cabin) but it does have lots of easy to miss visual gags and animals from all over the world show up. It starts with several (overlong) fake trailers including "Martin Snorzeasy's RAGING BULLSHIT" and includes a convincing looking animated drive in spot with hot dog sex. Guests include G. Gordon Liddy

(showing an asylum filled with Jerry Lewis clones), Fred Blassie and very briefly, Morey Amsterdam and Myron Cohen. The Indian who befriends the family is played by David Strathairn (a regular in John Sayles movies). Kaufman (brother of the head of Troma) also made the notorious MOTHER'S DAY.

NIGHT VISITOR (MGM, 89) D Rupert Hitzig, S Randall Viscovich, P Alain Silver

(NEVER CRY DEVIL) High school student Billy (Derek Rydell) sees his history teacher (Alan Garfield) kill his sexy new neighbor (Shannon Tweed) but nobody believes him. It seems like the satanist teacher and his goofy chauffeur brother (Michael J. Pollard who has a chain saw attack scene) have committed at least 17 "call girl murders." The absurd Garfield and Pollard team makes this silly movie almost worth seeing. With Elliott Gould as a very weary bearded ex cop, Richard Roundtree as a police detective, Henry Gibson as a satanist expert and Teri Weigel (she has a topless scene) as a victim tied up in the basement. The rock theme is by Willy DeVille. By the director of BACKSTREET DREAMS (PV #14) with Brooke Shields.

ITALY

PRIMITIVE LOVE (SW, 64) D/S Luigi Scattini, P Fulvio Lucisano, Dick Randall

(L'AMORE PRIMITIVO) Jayne Mansfield (as herself) shows (and narrates) third world movie clips to a balding professor in an Italian hotel room. Scenes include topless Filipino rice paddy women, topless African women, a live pig sacrifice, a cockfight, a gator hunt, witch doctors and hookers. Many of the (often) staged scenes look pretty convincing but all are very tame by mondo movie standards. The most outrageous is the "Brazilian panther woman" who does a naked run through the jungle. Meanwhile, Franco and Ciccio (the tall one with a mustache) are hyper idiot voyeur bellboys. You might think the comedy team (also in DR. GOLDFOOT AND THE GIRL BOMBS)

inspired Jim Carrey. Jayne appears in a grass skirt in a dream sequence (while Annette Funicello is heard singing "Date Night In Hawaii") and when she does a strip tease the Prof. becomes Dr. Jekyll. The theme ("Bella") is in Italian. It's a Johnny Legend Untamed Video release. Jayne returned to the States for THE FAT SPY (PV #25) and LAS VEGAS HILLBILLIES.

AMAZONS (Shocking, 70) D Al Bradley (Alfonso Brescia), S Mario Armendola, Bruno Corbucci

(BATTLE OF THE AMAZONS) Valeria (Paola Tedesco) wants to defend her peaceful farming village from Amazon women, so she recruits the bandit Zeno (Lincoln Tate), who says "I have always hated tyranny and injustice," and his men. The evil Eraglia (Lucretia Love) uses men for slave work and repopulation, then they're slaughtered ("Cut them into a million pieces!") and new ones are rounded up during masked nighttime raids. Amazons that stray from the rules are hung upside down (while topless), whipped, then dropped on spikes. The sound FX are loud and exaggerated. Some of the music is comic and some features fuzz guitar and flute. The print (with Spanish subtitles) is letterboxed but too dark. AIP released the Italian/Spanish production (cut) in 73. By the director of SUPER STOOGES VS. THE WONDER WOMAN (75) and BATTLE OF THE STARS (79). Tedesco had been in THE GOSPEL ACCORDING TO ST. MATTHEW (66) and Love went on to THE ARENA (73).

COLLECTORS ITEM (New Star, 85) D Giuseppe Patroni Griffi, S Albert Silvestri, Concha Humbria, Lucio Fulci

(LA GABIA) During Christmas, Michael (Tony Musante), an ad exec in Paris, visits Marie (Laura Antonelli) who he had seduced and abandoned



when she was a teenager 15 years earlier. Both have flashbacks of their affair (he used to tie her up) and she ties (then chains) him up in bed. He has sex with her and her teenage daughter Jacqueline (the Spanish Blanca Marsillach), who sneaks in when moms away. The vengeful, sad and confused Marie keeps him around even after he's badly wounded trying to escape. Meanwhile, the cheating captive's rich girlfriend (Florinda Bolkan), searches for him. Blanca's sister Christa Marsillach (also in OPERA) plays the young Marie and does the most nudity. Antonelli (who had starred in the director's DIVINE NYMPH ten years earlier) wears sexy negligees. The Italian/Spanish production was filmed partially in France. The music is by Morricone. Within a year, Fulci starred Blanca in DANGEROUS OBSESSION, a more exploitive variation of the same script.

CANADA

INTENSITY (97) D Yves Simoneau, S Stephen Toltan, P Preston Fischer

Chyna (Molly Parker) vows to save the captive nearly catatonic 15 year old Ariel (Tori Paul) from a very psychotic but intelligent mass murderer (John C. McGinley) who claims "God fears me." He takes photos of his victims, drives a big motor home and torments others in his big remote luxury cabin. The determined Chyna has flashbacks of her horrible childhood. It's pretty strong stuff for a TV movie (Dean R. Koontz who wrote the best seller it's based on was an executive producer) and also features deadly dogs and heavenly (?) wolves. With Blu Mankuma as a local cop, Piper Laurie and Patsy Cline on the soundtrack. McGinley (who deserves some kind of maniac acting award) and Parker (from the necro movie KISSED) are both excellent. By the director of TIL DEATH DO US PART (91) and MOTHER'S BOYS (94). We were lucky to see a preview tape of the 2-part Tri Star production (filmed near Vancouver), running 3 hours. People who watched the August debut on Fox were subjected to a horrifying one hour (!) of brain damaging commercials.



Mary Parker and John C. McGinley in INTENSITY

THE BOYS CLUB (APix, 95) D John Fawcett, S Peter Wellington, P Tim O'Brien, Greg Dummett

Three normal, innocent, 14 year old kids go to their secret shack in the woods one day and are surprised by Luke (Christopher Penn), a wounded cop who soon has them gladly stealing booze and a gun. Luke is far from what he claims to be and this impressive, tense movie soon becomes a real life horror story. Parts are like STAND BY ME without all the nostalgia. Devon Sawa (he played the human version of CASPER) is the main star. He's also shown dealing with his alcoholic father (Nicolas Campbell), stoner brother and first girl friend. Dominic Zamprogna is the braggart of the group and Stuart Stone is the reluctant, sensible one. The rock music is by Motorhead, Crawl, The Archers Of Loaf, Tragically Hip and others. It was shot in Ontario.



BLOOD AND DONUTS (Live, 95) D Holly Dare, S Andrew Rai Berzins, P Steven Hoban

An awkward, young looking, long haired vampire (Gordon Currie) with super hearing is revived in Toronto after 25 years. He drinks rat blood, is driven around by a cab driver (Justin Louis doing some kind of Christopher Walken impersonation) and hangs out at a donut restaurant and befriends the cashier (Helene Clarkson). The only real FX scene is when the vampire's face morphs. David Cronenberg is interesting as a gangster who makes a

point with a bowling shoe. The slow moving feature has a score by Nash The Slash and The Platters and Screamin' Jay Hawkins are heard.

STRIP SEARCH (APix, 97) D Rod Hewitt, S Tom Parkinson, P Danny Rossner

Robbie (Michael Pare), a vice cop, slaughters many bad guys during several (slo mo) shoot outs while working for the rich manipulative killer blonde Sela (Caroline Neron). Robbie searches for her young stripper stepdaughter (Lucy Laurier) and attempts to keep his no good gambler brother out of trouble. His (lesbian) partner (Pam Grier) usually shows up at the last minute to help clean up. Characters, all corrupt, spout dreary, pretentious, poetic lines and nudity is provided by some background extras. It was filmed in Montreal and features Maury Chaykin. By the director of of VERNE MILLER (88) and THE DANGEROUS (94), also with Pare.

UK

CRIMETIME (Vidmark, 96) D/act George Sluzer, S Brendan Somers, P David Pupkewitz

Bobby (Stephen Baldwin), an American who is very serious about his acting classes but has a bad temper, is hired to portray a very active real life London serial killer on a popular crime reenactment TV show. The killer (who cuts women's eyes out and saves them) is Sidney (Pete Postlethwaite from THE USUAL SUSPECTS and THE LOST WORLD), a cheery seeming TV repairman. The killer and actor affect each other's lives and seem to exchange roles. It's hard to tell if CRIMETIME (which

borrows from ANGUISH, PEEPING TOM and others) is meant to be taken seriously. The parts with Karen Black (with an unconvincing Brit accent) as the cynical producer seem to belong in a comedy about TV. Also with Sadie Frost as Bobby's girlfriend, Geraldine Chaplin as Sidney's blind wife and Sluzer as a Hollywood director. It opens with Marianne Faithfull doing a good song (with a band) in a smoke filled nightclub and Roy Orbison is heard on the jukebox (the score is by David A. Stewart). Sluzer made both versions of THE VANISHING.

DANGEROUS YOUTH (Fang, 58) D Herbert Wilcox, S Jack Trevor Story, P Anna Neagle

Dave (Frankie Vaughan), a "cheeky blighter" in Liverpool (scenes were shot there), is a singer who joins the Army but gets into fights and is blamed for a death. He sings the corny theme song and blonde co-star Carole Lesley also sings. It starts out with trouble making "Oingo boys" in black clothes and white ties but soon settles into a service drama (inspired by Elvis Army headlines). With George Baker as the Padre and Michael Ripper as a soldier who picks a fight by calling Dave a scouse. By the makers of TEENAGE BAD GIRL. Vaughn, a short Dean Martin type singer (from Liverpool), had over 30 chart hits in England (54-68) including versions of "Tweedle Dee" and "Green Door."

THE HELLFIRE CLUB (SW, 61) P/D Robert S. Baker, Monty Berman, S Jimmy Sangster, Leon Griffiths

During the reign of King George II, British heir Jason (Keith Mitchell) leaves behind his life as an acrobat in Holland, goes undercover and works as a coachman for his evil decadent cousin (Peter Arne) at the huge estate that is rightfully his. Much of this adventure is chases and acrobatic fist and sword fight scenes. Isabel (Adrienne Corri) and the red haired Dutch Yvonne (the German Kai Fischer) are both featured in semi nude bathing scenes. A

lawyer (Peter Cushing, also in the producer's *THE FLESH AND THE FIENDS/MANIA*) explains that the "cousin and his friends are the power behind the throne." The model of old London is impressive and there's a masked sacrifice ceremony. With the familiar (to Brit horror movie fans) faces of dwarf Skip Martin and Miles Malleson as a judge. The 93 min. color movie (recently aired on the DSS LOVE (!) channel) was released here in 63 (in b/w) by Joseph E. Levine. This is the b/w U.S. version and has some minor sound glitches.

PHILIPPINES

TNT JACKSON (Sinister, 74) P/D Cirio Santiago, S/act Ken Metcalfe, S Dick Miller

TNT (Jeanne Bell), from Harlem, does impressive backflips and high kicks as she battles drug dealing villains and avenges her brother's death in Hong Kong. The arrogant Charlie (Stan Shaw with a big afro), blonde Elaine (Pat Anderson, who has a brief shower scene) and Ming, work for Sid (Metcalfe). TNT has a sex scene with Charlie, and in the movie's classic scene, fights four guys in a room while wearing only her panties. Bell looks great, has some good lines and breaks one guy's arm nearly off. A large impressive street parade with costumes takes place on an island and it all ends in a big fight in a hotel. Except for location work, it was shot in the Philippines. The print is reddish. Bell (who was the stripper in *MEAN STREETS*) returned in Santiago's *THE MOTHERS* (PV #18) and this was remade as *FIRECRACKER!* (below).

FIRECRACKER! (Monterey, 81) D/S Cirio Santiago, P Syed Kechik

Blonde Susana (Jillian Kessner), from L.A., does impressive backflips and high kicks as she battles drug dealing villains and avenges her sister's death in Manila. The arrogant Chuck (Darby Hinton), an Oriental woman and Grif (local horror movie regular Vic Diaz), work for Eric (Metcalfe again). Susana has a sex scene with Chuck (they cut each other's clothes off first), and in the movie's classic scene, fights a bunch of guys in a warehouse while wearing only her panties. Kessner looks great (she also has a long running in her underwear scene) and she shoves a bad guy's (obvious dummy) head into a rotary saw blade. The Metcalfe character also runs illegal gladiator death battles and shoots drugs this time and Susana learns stick fighting. The locations include a native village and another street festival. The big end battle in a hotel also features Raymond King's Bruce Lee imitation. Additional scenes were shot by Alan Holzman. Kessner did more Philippines fu fighting in *RAW FORCE* the same year. Santiago remade this again (!) (with Metcalfe again) in 92 as *ANGEL FIST* (PV #18).

RUTGER HAUER

OMEGA DOOM (Col., 95) D/P/S Albert Pyun, S Ed Naha, P Gary Schmoeller, Tom Karowsky

After an H bomb intro, Omega Doom (Hauer), a robot soldier, wanders into the ruins of a town where rival gangs are after some hidden guns. The PG-13 release is a lot better than last issue's *ADRENALINE* (also by Pyun), thanks to Hauer (who can act cool in even bad movies) and ideas ripped off from Italian westerns. The Roms are identical looking young females with dark sunglasses led by Tita Cote (*NEMESIS 2*) and the Droids include Shannon Whirry (dressed like a Soviet soldier) and a sadistic black guy (Jahi Zuri). The neutral parties are bald Norbert Weisser (*DECEIT*) who is fun as a head who keeps having coordination problems with the discarded bodies he uses and Anna Katarina as the bartender. The main fight scene is kung fu movie style and the music is Pink Floyd influenced. It was shot in Slovakia.

CROSSWORLD (Trimark, 96) D/S Krishna Rao, S Ramon Rao, P Rupert Harvey, Lloyd Segan

Because he wears an amulet from his late father, Joe (Josh Charles), a nice L.A. area young guy, becomes extremely disoriented as he reluctantly helps two "soldiers from another galaxy" (blonde Andrea Roth, who looks like a model, and Hauer) fighting to get their world back. This light PG-13 fantasy with comic touches features some choice morphing FX and when the heroes pop up on another planet (a desert), everything is tinted brownish and has psychedelic trails. Fight scenes constantly shift locations, from inside a box, to a Buddhist temple, and a crypt in Albania. With Stuart Wilson (Brit accent, corporate look alien villain), Perry Anzilotti (his Danny Devito size assistant), Ellen Geer (mom) and Beverly Johnson (alien Queen).

RECENT

TURBULENCE (HBO, 97) D Robert Butler, S Jonathon Brett, P Martin Ransohoff, David Valdes

In this much hated (by critics) or ignored (general public) major release, charming but very devious and psychotic rapist serial killer Ryan Weaver (Roy Liotta) is being transported cross country on a special "TCA" 747. He kills everybody on board including the pilots (!), leaving a frantic stewardess (Lauren Holly) to try to land the plane while he tries to kill her too. Meanwhile government agents plan to blow it up. For a while the whole plane flies up-side-down and an axe through a door scene is like *THE SHINING*. It all takes place on Christmas Eve and in the most memorable scene, Weaver has propped up all the bodies so they seem to be watching the in-flight movie (*IT'S A WONDERFUL LIFE!*). With Catherine Hicks (stewardess), Hector Elizondo (L.A. detective), Ben Cross (pilot who instructs her) and Rachel Tichotin. The tape is letterboxed. Butler made 70s Disney movies.



Jeanne Bell

YESTERDAY'S TARGET (Republic, 96) D Barry Samson, S David Bourla, P Larry Estes, Albert T. Dickerson III

Three people from the future who have lost their memories discover who they are and what their mission is/was. Stacy Haiduk who can see the immediate future is being used by a con man in Vegas who keeps her on pills. T.K. Carter (in a Cleveland Browns shirt), who can start fires, and Daniel Baldwin, the telekinetic leader, both work menial jobs. LeVar Burton (who answers to Malcolm McDowell) is a clairvoyant killer agent after them and Richard Herd is their protector from the future whose house is rendered invisible because of people standing around like statues (?). With hologram computer scenes, flash forwards and slo/mo action scenes. The I.R.S. production (which debuted on Showtime) looks like a series pilot.

EXIT IN RED (Par., 96) D Yurek Bogayevicz, S David Womack, P Steven Paul, Carol Kottenbrook, Scott Einbinder

Dr. Altman (Mickey Rourke), a Beverly Hills shrink, moves to Palm Springs, has an affair with a wealthy Brit accent married woman (Annabel Schofield from *SOLAR CRISIS*) and is set up for her husband's murder. To punish her accomplice (Anthony Michael Hall acting crazed and obnoxious) he makes him wear two winter coats while driving through the desert, shoots his nose and calls him "one ugly pile of puke." Most of the time, the overtanned Rourke (who narrates) is unshaven, has stringy long hair, wears lady's sunglasses and uses a cigarette holder. His real life ex wife (Carre Otis from *WILD ORCHID*) plays his faithful lovesick lawyer. Falsely advertised as being like *9 1/2 WEEKS*, *EXIT* has lots of graphic sex talk, but no sex scenes. It does have a flashback inside of flashbacks and close-ups of lighters and cigarette ashes though. By the director of *ANNA* (87) with Sally Kirkland.

SHADOW OF A SCREAM (New Horizons, 96) D Howard McCain, S Christopher Wood, P Mary Ann Fisher

Athena Massey usually kept her clothes off when playing an undercover cop in UNDERCOVER (PV #22) but she's serious in this dreary movie (inspired by SEVEN, COPYCAT...). Alice (Massey), a police detective, becomes the bait for Darren (David Chokachi), an impotent young S+M practicing loner who finds women to abuse through personal ads and is suspected of being a rapist serial killer. Darren loves his dog though, so Alice decides he's just misunderstood and rejects her understandably upset partner/lover (Cyril O'Reilly). It features rape, mutilated bodies in a magazine called "Babe Slayer," a flashback, false scares, L.A. as Boston and a shower scene. Also with Timothy Busfield as a psychologist.

CUPID (Live, 96) D Doug Campbell, S David Benullo, P Clark Peterson

Eric (Zach Galligan) is a charming, romantic, rich, devious psycho who has nightmares. He considers himself Cupid searching for his perfect Psyche (!). He becomes obsessed with Jennifer (Ashley Laurence from the HELLRAISER series), a naive English Lit student, and anybody who gets in the way dies. Eric lives in an L.A. mansion with his jealous sister (Mary Crosby). Incest, frat- and matricide figure into their relationship. It's very tame for the subject matter and is pretty damn silly. Also with Anne Fitzgerald and Henry Brown. By the director of ZAPPED AGAIN! Pierre David was executive producer.

HIDEOUS! (Full Moon, 97) P/D Charles Band, S Benjamin Carr

I was hoping this horror comedy might be different like Full Moon's HEAD OF THE FAMILY (PV #24) but it's just another people stuck in a house (OK it's a castle) threatened by small creatures movie (DOLLS, PUPPETMASTER...). After a big buildup about horrifying mutant babies, they're just four damned dolls that don't even move! HIDEOUS! screams out for some animation (where is Daavid Allen when they need him?). Jacquelline Lovell (also in HEAD...) is memorable (again) as the sarcastic assistant to Dr. Lorca (Michael Citriniti). She spends the whole movie in an open leather vest and has a topless scene wearing a gorilla mask. With Mel Johnson Jr. (rival freak collector), Rhonda Griffin (freak broker), Jerry O'Connell (detective) and Tracie May (dumb blonde). It was shot in Romania.

70s

(THE AMAZING) MR. NO LEGS (Shocking, 75) D Ricou Browning, S Jack Cowden, P George Roberts

Chuck (Richard Jaeckel), a Florida cop (with an orange car) and his partner (whose sister has been murdered) investigate a heroin dealing gang led by the wealthy D'Angelo (Lloyd Bochner). Lou is the one responsible for the high body count though. He's a mean, bitter, power hungry killer in a wheelchair equipped with built in double barrel shotguns. Despite having lost his legs, Lou does pushups and uses his body as a kung fu weapon (in slow motion). MR. NO LEGS ends with car crashes and shootouts, but first we're also entertained by a vicious cat fight in a bar, a drag queen, a black dwarf and the soft pop group Mercy (also in FIREBALL JUNGLE !). With John Agar as the (corrupt) police captain, Rance (Ron and Clint's dad) Howard as

Lou's sidekick and Luke (FLIPPER) Halpin. The credits are incomplete but the guy who played Lou deserved some kind of award. Browning was a stuntman known for playing THE CREATURE FROM THE BLACK LAGOON, who also directed 2nd unit underwater scenes in THUNDERBALL and others. In his PV interview, Agar said he was never paid for his role in this obscure but memorable feature.

PRIME TIME (Paragon, 77) D/S Bradley R. Swirnoff, S Stephen Feinberg, John Baskin, Roger Shulman, P Marc Trubulus

Swirnoff had co-directed TUNNELVISION (76) and in this similar comedy followup the weak President (George Furth) panics when network TV is taken over by unseen subversives. Much of PRIME TIME is political, politically "incorrect" or just in bad taste which may have kept it off screens. Oil Companies, Ireland, South Africa, India, Puerto Rico and most major religions are targets. Warren Oates plays a hunter who shoots people from the Austin Tower in "The Charles Whitman Invitational." Jesus (Kinky Friedman) sings "If I Were A Carpenter" and Friedman also does a cocaine song. News reports are on old people recycled as dog food and abortions

being OK'd for children up to 5 years. Commercials deal with treatment for unwanted erections and urge you to "fire the handicapped." FRONTIER GYNECOLOGIST is a new series. Others in the oddball cast are Mel Carter, Joanna Cassidy, Fred Dryer, Stephen Furst, Mousie Gardner, Larry Gelman, Peter Kastner, Roseanne Katon, Marvin Miller, Nancy Parsons, Harry Shearer and Haris Yulin. Also with some nudity, a dwarf on a leash and music by Area Code 213.

50s

TEENAGERS BATTLE THE THING (Monument, 58) D/S Don Fields

The very serious Prof. Bill Wyman (!) takes 6 nice, well behaved students (2 are female) on a field trip and they discover what he claims is an ancient mummy. The man in a motley suit creature takes off, kills a baby-sitter, is lured back with meat scraps and set on fire. The end. In 72, this obscure b/w feature was recycled as THE CURSE OF



TEENAGERS BATTLE THE THING

BIGFOOT with new framing scenes and used to put late night local TV viewers to sleep. The sheriff says "Of all the weird things I've heard, this is the strangest." My favorite line is when one teen says "I sure could go for a bottle of pop" and another explains that he'll need 10¢ plus a 3¢ deposit. The print is excellent. Supervising producer Hugh Thomas had also been a producer of PLAN NINE FROM OUTER SPACE. Call Monument at (213) 650-3300 for info.

QUICKSAND (Englewood, 50) D Irving Pichel, S Robert Smith, P Mort Briskin

Dan (Mickey Rooney who narrates) is a Navy Vet auto mechanic who wants the new "blonde babe" waitress Vera (Jeanne, sister of James, Cagney). She wants a \$2000 mink coat. QUICKSAND is a perfect title as every stupid thing Dan does pulls him deeper in dept and in danger until he's on the run for murder. Nick (Peter Lorre) who runs the Joyland pinball parlor on a (real) pier wants Vera back and Helen (Barbara Bates) is Dan's nice, pretty, lovesick former girlfriend. Also with Minerva Urecal (from several Monogram Lugosi movies), Jimmy Dodd (soon to star on THE MICKEY MOUSE CLUB), Ray Teal (BONANZA sheriff), Jack Elam and Red Nichols

and his band. Rooney and Lorre (both shorter than most of the women in this movie) had planned to make several features together but this film noir was it. Pichel directed *DESTINATION MOON* the same year.

STRIPORAMA (SW, 52) D Jerald Intrator, S Allan Bodian, P Martin Lewis

After a look at Times Square, newspaper headlines announce "Council Nixes Burlesque in Time Capsule!" Jack Diamond and his two comic friends force council members (at gunpoint) to watch the rest of this nostalgic color "boiesque" movie. Georgia Sothorn and Rosita Royce (she uses trained doves) do their acts, a man throws a woman around in an athletic "Apache" dance number, the comedians do routines and "Mr. America" plays harmonica while dancing with a woman on his shoulders (!). An American sailor howls and barks like a dog in a harem, then a smiling, winking Betty Page takes a bubble bath. Page, the main attraction, also appears in a comedy skit, after a man dreams about her picture. She also talks ("Touch me, caress me.") for the only time on film. It all ends with Lilli St. Cyr in the short *CINDERELLA'S LOVE LESSON* (with separate credits). The many females (including Jeanne Carmen) are sexy but the emphasis is on tease (this could get a PG rating). The opening segments include the most obvious boom microphone shadows I've ever seen but the bright color is a plus. Page went on to the similar features *TEASERAMA*, *VARIETEASE* and *STRIPPERS PARADISE*. Intrator later made movies like *SATAN IN HIGH HEELS*.

60s SEX

THE KISS OF HER FLESH (SW, 68) P/D/S/edit/star Julian Marsh (Michael Findlay), P/S/cine. Anna Riva (Roberta Findlay)

Richard Jennings (Robert Weste aka the director) says "All you pigs are the same, like my wife was!" and continues on his torture and murder spree. He uses lobster claws, electric shocks, a gas torch, poison douche, and his own poison semen (!?) to kill. When pretending to be a doctor, his name is Mabuse backwards. Blonde Maria (Uta Erickson, who narrates) puts beads up her boyfriend's ass and has sex with her voyeur sister Dora. After Dora is killed, Maria says "If the police can't get him I will" and uses a plan worthy of *LAST HOUSE ON THE LEFT* to kill him. *KISS* features a lot of nudity and is so totally out there that it sometimes resembles a John Waters movie with more sex. Did people take this seriously in theatres?! Its the 3rd in the warped Jennings trilogy including *A TOUCH OF HER FLESH* and *CURSE OF HER FLESH* (both in PV #19). They were filmed in NYC and (probably) on Long Island.

SOUL SNATCHER (SW, 65) D H. L. Zimmer, P Laurence Able

Unemployed Kathy (who narrates) makes some kind of pact with "the bearer of evil" (a Satanic looking guy in formal dress who can disappear, becomes a hit model and falls in love. The devil character pops up once in a while and just sits around and his hair changes from scene to scene. Meanwhile one of her NYC apartment roommates takes a shower, the other poses naked for a photographer (the visual highlight) and some woman strips at a party. Kathy only takes it off at the beach and is seen from a distance. Diane Webster, Valerie-Ann and Jo Ann March star in this odd slow moving color fantasy nude. An ad on a wall is for *ARTIST'S STUDIO SECRETS*.



THE BARE HUNT; OR MY GUN IS JAMMED (Vid Dimensions, 63)

A private eye voyeur (Marv Watson) with a beat up old car who talks to the camera with an irritating high comic voice wears ridiculous disguises (patterned after an Ernie Kovacs character) while on a murder case. The many models he encounters strip and pose then are killed. The many scenes of topless or naked beauties are top notch for a b/w nudie comedy and the death scenes (arrow through head, noose around neck...) also were probably inspired by Kovacs' TV show. The best sequence is two women swimming underwater. There are no credits.

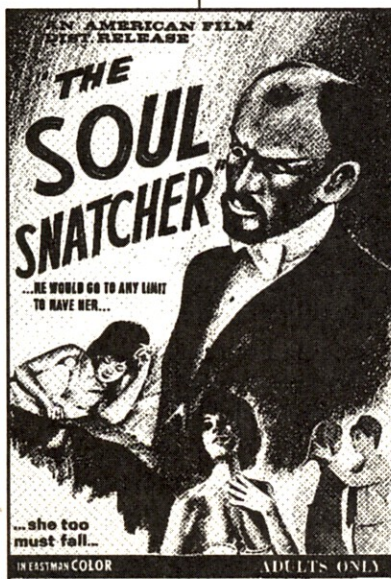
ONE NAKED NIGHT (Alpha Blue, 63)

Candy (Barbara Morris), the daughter of a small town hooker, narrates her tale of moving to NYC. She moves in with several wayward women, models, falls for a photographer then a sadistic sculptor. Barbara (Audrey Campbell from *OLGA* movies), a lesbian roommate, relates a flashback, takes a shower and says men are "all dull as death or rotten." After "a different man every night," Candy becomes bored, jaded and depressed before the tragic ending. With a scene in Grand Central, Times Square at night, twisting in a Harlem club, a pot party with stag films and a 60¢ cab ride. This one has lots of dialogue. The music is lite jazz. It's from Sack Amusements and the production credits are impossible to read.

JAPAN

ANGEL DUST (New Yorker, 94) D Toshihiro Ishii, S Yorozu Ikuta, P Kenzo Horikoshi, Eiji Izumi, Taro Maki

(TENSHI NO KUZU) In Tokyo "in the future" young women are being killed by poison injections on the subway. Police psychologist Dr. Setsuko Suma (Kaho Minami) thinks the killer is Aku (Takeshi Wakamatsu), her ex, who runs a clinic (near Mt. Fuji) to "re- brain wash" cult members. She has visions and flashbacks and has to put up with an unwanted partner. Some long sequences show crime scene photos and (purposely) distorted b/w video images. The nearly two hour *ANGEL DUST*, inspired by the then recent poison gas subway killings, is pretty slow going. The letterboxed tape is subtitled (with spelling errors). "Time Of The Season" is the end theme. By the director of *CRAZY FAMILY* (84) and an *Einsturzende Neubauten* concert film.



GUNHEAD (A. D. Vision, 89) D/S Masato Marada, S James Bannon, P Yoshishige Shimatani, Tetsunisa Yamada

(GANHEDDO) In the next century, Brooklyn (Masahiro Takashima), the only survivor of a multi-racial armed expedition to a huge abandoned robot factory on an island, manages to reactivate and pilot the Gunhead robot. Another robot attacks and a woman from his crew becomes a cyber killer. He's joined by the tough, soft spoken blonde Sgt. Nim (Brenda Bakke) and two kids named after their ages (7 and 11). The plotless Toho sci fi hardware co-production is aimed at kids but a character yelling fuck seems like an attempt for a more adult rating. Everything looks brownish, too dark and smokey and there's a plug for Pepsi. The tape is letterboxed. Bakke was also in the Japanese *SOLAR CRISIS* (92), which like this, is credited to director "Alan Smithee" (on the box).

EARLY 90s

UNDERGROUND (Vista St., 90) D Bret Carr, S P. B. Floranz, J. D. Hall, P Matt Devlin

Cheerful Allison (Rachel Carr), just off the bus from Nebraska, takes a waitress job at a smokey L.A. basement strip club. The only normal person there is a young dj (Sean Rankin) who is secretly searching for his lost sister. Most of the time is taken up by women dancing, stripping down to G strings and hanging on poles (just like in the many similar Roger Corman productions from the same time). Most are good looking unknowns but the most memorable is the acrobatic, fire eating (!) Debra Lamb. The main villains (they auction off chained women to rich foreigners) are Brits. The scar face club owner ("Clement Von Franckenstein") rants and swears endlessly and his sideman (Jack Savage) has an impressive demonic look. One of his lines is "How the fuck am I going to find a redhead at this hour - a Pippi Longstocking convention!?" I think Carr and Devlin are both aka Brett McCormick.

FATAL MISSION (Vidmark, 93) D/S Lee Redmond, S Sam Montgomery, Earnest Sheldon Jr., Virginia Gilbert, P Kevin M Kallberg, Oliver G. Hess

An Air Force pilot called Outlaw (Billy Wirth) has disturbing nightmares after using secret virtual reality glasses during test flights. Several other pilots kill themselves. We eventually discover who is behind the conspiracy. Most of this boring excuse for a movie is generic scenes of jets flying and computer FX. With Elizabeth Gracen who looks great with short hair and has a topless scene, Steve Railsback as a Colonel, Corbin Bernsen as a General and Frank Zagarino.

40s

BEWARE! (SW, 46) P/D/edit Bud Pollard, S John C. Gordon

Louis Jordan accidentally returns to Ware college (in Ware, Ohio) and saves his alma mater from being closed down by doing a free show and punching out the rich grandson of the school's founder. He also gets the girl (Valerie Black). Jordan sings 8 songs (and plays sax solos) with his 6 member Tympany Band. They play on a train, in a classroom and at a dance. The title song (a comical warning about marriage) was a #20 hit on the pop charts but my favorite is "Today You Got To Have A Beat." Jordan also does two solo numbers and his band does several instrumentals. Jordan had been in Soundies, other shorts and musical review features, but this very cool all black cast movie was his first feature as star. If you want to see where rock and roll or rhythm and blues started check this out.

NO GREATER SIN (Sinister, 41) D William Nigh, S Michel Jacobs

(SOCIAL ENEMY #1) Dr. Cavanaugh (Leon Ames) is the heroic health commissioner of the thriving, growing defense plant town of Springfield. He declares that "85% of those girls" (at the nearby mobster run Owl's Nest

roadhouse) are infected (with syphilis) and vows to educate and cure the population. The local paper assigns reporter Sondra (Luanna Walters) to help him but the mayor is "horribly shocked by this filthy news campaign." The roadhouse (with adjoining motel rooms) is raided and local soldiers, workers and women have to take blood tests (which are explained and demonstrated). Meanwhile Sondra's sister and her new husband become infected, which leads to a murder and a court case. This war time movie (from University Films) has higher production values than most roadshow movies and does a good job of balancing drama and a common sense message. One line (that's been heard a lot in recent years) is, "It's not a moral issue." SIN is much better than BLACK DRAGONS, THE APE and the MR WONG movies Nigh was doing at Monogram and PRC at the time.



Louis Jordan



STREET CORNER (SW, 48) D Albert Kelley, S Jack Jungmeyer, P George McCall

Wise but weary Dr. Fenton (Joseph Crehan, also in Monogram Charlie Chan, Shadow and Bowery Boys movies) shows us what happened to 17 year old Lois (Marcia Mae Jones - also in 40s movies like HAUNTED HOUSE and LADY IN THE DEATH HOUSE) because her country club member parents couldn't be bothered to discuss "family relations." Lois gets "in trouble" after the prom, the boy is killed and she passes out after the "criminal operation" in a house on the wrong side of the tracks and nearly dies. The abortion doctor (she looks like a demented European peasant) is sentenced in court. While Dr. Fenton is narrating from his desk, his nurse asks, "Talking to yourself again?" The doc shows us a cesarean birth film (and a more explicit full color birth film that was substituted in the 60s). "Abortion is murder!" is the message of this roadshow hit originally from Wilshire Pictures. It was shown to all male or all female audiences for many years. Crehan played a similar role in the same year's BECAUSE OF EVE. Kelley had directed CAMPUS NIGHTS (29) and JUNGLE BRIDE (33).

OLGA

OLGA'S DANCE HALL GIRLS (SW, 66)

A man narrates, then a woman narrates "my story" about how the lesbian Olga and her greasy looking partner Nick (with a thin mustache) audition bored Manhattan area housewives for their dance school. One strips while dancing and another has an

underwear catfight with Uta Erickson. After a masked party, it turns out that they're witches holding a topless ceremony and "I was chosen to be a human sacrifice. I was a white goddess. I have to admit, it's different." This silly b/w obscurity (with no real credits) is very different from and is not part of the actual Olga series. The music is from a rock combo with organ and fuzz guitar.

OLGAS HOUSE OF SHAME (SW, 64) D/S J.P. Mawra, P/S George Weiss

In the 3rd and most extreme of the OLGA series, Olga (the always impressive Audrey Campbell) and her bother Nick (W. B. Parker) run narcotics, prostitution and stolen jewel rackets out of a remote abandoned upstate mine. Many unpleasant scenes show both of them (in dark sunglasses) torturing tied up women. Weiss (who had produced GLEN OR GLENDA) and Mawra (SHANTY TRAMP) knew exactly what they were doing. This is a serious S+M, bondage, fetish movie that must have been a real shocker in 64. Topless women tied to trees are artfully photographed from every angle. Olga ("You don't even know the meaning of the word vicious!") battles Nadja (Ella Daphne), a rival Euro drug pro and Elaine (Alice Davis/Baez), a courier, eventually learns to torture others herself ("It's as if she had handled a bull whip all her life."). Nick and Olga both narrate (a lot) and the music is classical. All four leads were also in Joe Sarno's SIN IN THE SUBURBS (PV #22) the same year. Elaine (but not Olga) returned in OLGA'S MESSAGE PARLOR (65). This is a Frank Henenlotter Sexy Shocker release.



THE BLIND LEAD

eventually kill (then burn) a group of people for no particular reason. 100 PROOF (which debuted at Sundance) is based on actual events that occurred in 86 and is similar to SLING BLADE in it's non judgmental approach and convincing southern smalltown atmosphere. Holden has been in Hal Hartley movies but this was the film debut for the local Bellamando. Both are excellent. With Jack S. Johnson (he was the principal in SWITCHBLADE SISTERS!) as the ranting old drunk Arco, novelist Larry Brown as a drug dealing country store owner and Jim (ERNEST) Varney, convincing as Rae's scuzzy father. The music includes lesser known country songs by Roger Miller, Buck Owens, Kitty Wells and others. Maranville is at 267 Bassett Ave., Lexington, KY 40502.

THE BLIND LEAD (Provisional, 96)
P/D/S/cine./edit John Covert,
P/S/star John Harriman

Johnny Boy (Harriman), a young, long haired would-be playwright, his beautiful actress ex girlfriend Anita (Jennifer Shattuck) and his drug dealer friend Aristotle (Martin Bedoian) drive from Chicago to New York. On the way they snort drugs, have stoned conversations and play Truth Or Dare. In Manhattan, Johnny becomes jealous (the other two are sleeping together) and more unhinged after drug deals result in deaths and nobody wants to read his play. The lead actors are all very good, the dialog is interesting and the sex is off screen. The b/w film occasionally has different subtle tints (a nice effect) and there are flashbacks. I can imagine Harriman doing well in "real" movies. **PV** Provisional is in Laramie, WY and can be reached at (307) 742-3418.

USA: LAND OF STONED PSYCHOS

100 PROOF (Mamouth, 96) D/S Jerry Horton, P/edit George Maranville

Mean, ranting, foul mouthed Rae (Pamela Holden) and her prettier, calmer friend Carla (Tara Bellando) walk and hitch around Lexington, Kentucky. They seem to be part time hookers and may be lovers but they are definitely heavy coke users. Rae becomes more and more unhinged and they

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THE HAMMER STORY (Titan, 24.99 pounds) Marcus Hearn, Alan Barnes

This is the ultimate, best looking, coffee table book on Hammer studios with many rare photos and posters (many in full color). After a look at the early (Exclusive) years, every Hammer feature from *THE QUATERMASS EXPERIMENT* (55) to *TO THE DEVIL A DAUGHTER* (76) is covered. Most get a chapter but some are grouped together (war films, swashbucklers, comedies). Credits are given for all films. Sidebars of various sizes cover Hammer actors, directors and important behind the scenes talents and sections highlights "Hammer Glamour" actresses. There's also a look at all TV programs and shorts and Christopher Lee wrote the foreword. It's approx 200 pgs. (hardbound). Hearn edited the Hammer Horror magazine.

DO YOU WANT IT GOOD OR TUESDAY? (Midnight Marque, \$23 ppd) Jimmy Sangster

Sangster was one of the main behind the scenes talents at Hammer. He started there as an assistant director in 49 and *X- THE UNKNOWN* (57) was his first filmed screenplay. He discounts titles that many fans love and doesn't have much to say about others, especially if he just wrote the script and wasn't around the set. He has the most to say about some of his best credits though: *TASTE OF FEAR* (61), *THE NANNY* (65) and *THE ANNIVERSARY* (67). He tells stories about Christopher Lee, Peter Cushing and others, but the most interesting are about Bette Davis. The first half of this 240 pg. autobiography is his early life, first film work and the days at Hammer. The second half is mostly TV work in America (where the book's title comes from) and a complete filmography with credits and review quotes for features. I had no idea how much TV work he did. He even wrote and directed the first year of *RIPLEY'S BELIEVE IT*

OR NOT. This is the best (I think) so far of a series of books from Midnight Marque. 9721 Britanay Ln., Baltimore, MD 21234.

EDD BYRNES - "KOOKIE" NO MORE (Brigade, \$22.50) Edd Byrnes

If you enjoyed the interview in this issue with Byrnes, but want more, his book is a real "tell-all." You'll learn more about his acting career and many famous people he knew. Kookie enjoyed a lot of sex and drugs. He tells of smoking hash with Larry Hagman, a psychiatrist injecting him with heroin and his coke and alcohol binges. He talks about nude swim parties, orgies, sex with Lex Barker's wife Tita (she liked being spanked), and threesomes with an unnamed actress and Roger Moore, "some girl" and Laurence Harvey, and Linda Christian and Jack Cassidy. There's an index. I wonder if some of his celebrity stories have kept this book off of most store shelves. I also wonder why Byrnes wasn't on every possible TV talk show promoting it. Barricade Books is at 150 5th Ave., # 700, NYC 10011.

JAPANESE CINEMA ENCYCLOPEDIA (Vital, \$19.95) Thomas Weisser and Yuko Mihara Weisser

The biggest book so far (325 pgs.) from Weisser reviews Japanese horror, fantasy and sci fi features (with a star rating system) including many unknown in this country and recent direct to video releases. It's a valuable alphabetical guide (and has accurate translations) but many of these reviews appeared in Japanese Cinema The Essential Handbook just last year. With many interesting and outrageous photos. You can look up directors, actors and original Japanese titles in back sections. Oliver Stone wrote the intro. 2 volumes of Japanese sex films will follow as part of a series. Weisser runs Video Search Of Miami.

THE X FACTORY (Headpress, \$19.95) Anthony Petkovich

This adults only book takes a close up look at today's almost anything goes hardcore sex video scene. Petkovich actually visits the sets and asks the "stars" detailed questions about their lives and work. The only one interviewed that I was familiar with are Danielle (now stripping in S.F.), who mentions being afraid when John Holmes died of AIDS and having a crack habit and John Leslie (now a director), both from the "old days." Many of the beauties here are foreign born, Asian, black or mixed, in contrast to all the blondes. Gregory Dark is also featured. The book opens with a history of the "industry," points out that it's been over 25 years since *DEEP THROAT*, and ends with the pathetic spectacle of Jasmin beating Annabel Chong's records for the number of men in a gang bang video. It's 208 pgs with lots of pictures and includes filmographies. The British book is available from AK Press, Box 40682, S. F., CA 94140.

HIGH CAMP VOL. 2 (Leyland, \$14.95) Paul Roen

This second "Gay Guide to Camp and Cult Films" is reviews of movies



George Zucco and Gale Sondergard are CAMP

from a gay point of view. Roen doesn't just include the expected "camp" old Hollywood hits but adds some titles by Jesus Franco, H. G. Lewis and Sergei Eisenstein. DEATH IN SMALL DOSES, KILLER NUN, and HOLLYWOOD HORROR HOUSE are here along with lots of musclemen and horror movies. Anyone could enjoy these funny reviews but some won't want to know about the male porn titles. Photos include Steve Reeves (cover), Gale Sondergaard, Joan Crawford, George Nader, Sal Mineo, Joe Dallesandro and Johnny "Bomba" Sheffield. It's 222 pgs. Call (415) 626-1935 for info.

LARRY COHEN: THE RADICAL ALLEGORIES OF AN INDEPENDENT FILMMAKER (McFarland, \$49.50) Tony Williams

It's about time somebody did a whole book on Cohen and this 450 pg. look at "the Radical Allegories of an Independent Filmmaker" will tell you all you need to know. His first credits were for 50s TV shows when he was in his early 20s and he wrote a famous WAY OUT episode (False Face) in 61. Everything Cohen has worked on is covered from various angles. The lengthy interview with Cohen covers many topics and is the best part of the book. His wife, Michael Moriarty and others are also interviewed and complete credits for every movie, TV show and play he directed, produced or wrote are included. Maitland McDonagh's interview (PV #11) is quoted.

BLACK HEROS OF THE MARTIAL ARTS (A+B) Ron Van Clief

(Prof. Shidoshi) Ron Van Clief, 10th degree black belt, stuntman, instructor and star of seven king fu movies tells the story of his life and career. "The Black Dragon" was born in Brooklyn, was a Marine, a transit cop, a bouncer at the Electric Circus and the Dom clubs, and a bodyguard or security man for many celebrities. He tells of acting with Dragon Lee, Leo Fong and many others and working in Hong Kong, The Philippines, Thailand and Korea. He also worked and lived in The Cayman Island and taught in western Africa. Other chapters cover various black fighting actors (including Wesley Snipes, Jim Kelly, Fred Williamson and Billy Blanks), grand masters and champion fighters. The 126 pg. book has many pictures. Van Clief has also written many martial arts instruction books. Call (718) 783-7808 for info.

THE ENCYCLOPEDIA OF FANTASY (St. Martin's, \$75) John Clute, John Grant

Anybody could learn a lot from this giant reference book which covers authors, artists, characters, books, places, terms, movies, TV shows... from writer Donald Aamodt to ZU: WARRIORS OF THE MAGIC MOUNTAIN. There are over 4000 entries on over 1000 pgs. (no illustrations). I was glad to see entries for The Addams Family, Little Nemo, the Beatles and rock videos. The authors also wrote the equally huge Hugo winning Encyclopedia Of Science Fiction (93).

SCI FI ON TAPE (Billboard, \$16.95) James O'Neill

Over 1250 features (sci fi and fantasy) from ABBOTT AND COSTELLO GO TO MARS to Z.P.G. are reviewed and rated along with many individual TV show episodes available on tape. Some 4 star titles are GODZILLA, ICEMAN, JASON AND THE ARGONAUTS and 2001 and some one star ones are BEYOND ATLANTIS, PREHISTORIC WOMEN, THE SEED PEOPLE and THE YESTERDAY MACHINE. MARS NEEDS WOMEN and PLAN 9 get three star each. Movies as new as INDEPENDENCE DAY are here along with serials and silents. It's 300 pgs. O'Neill also wrote the

similar Terror On Tape (94).

LAS DIEZ CARAS DEL MIEDO (Serie B) Ruben Lardin Spain

10 chapters of this impressive book cover the work of American horror directors (Carpenter, Craven, Gordon, Hooper and Romero), Italians (Argento, Lamberto Bava), a Canadian (Cronenberg), a German (Jorge Buttegeit) and an Australian (Peter Jackson). It's all in Spanish but is filled with rare posters and uncensored photos (many in color and not previously published) and a filmography. A back section has short entries on other directors. Lardin (at Box 2191 Sabadell 08200 BCN, Spain) also edits Annabel Lee magazine.

LET'S SCARE 'EM! (McFarland \$45) Rick Atkins

When Atkins was 15 he interviewed Forry Ackerman, and he went on to interview many people involved with 30s through 50s horror movies. This book includes chapters with (sometimes brief) interviews with many people (most have since died) including Carl Laemmle Jr., Kenneth Strickfadden, William Castle, Ian Wolfe, Zita Johann plus sections on golden age actors (John Carradine, Alan Napier) and actresses (Carroll Borland, Evelyn Ankers...). Also with chapters on some personalities, chapters that summarize the horror film scene, movie credits and some partial filmographies. It's 240 pgs. and THE BRIDE OF FRANKENSTEIN is on the cover

SCIENCE FICTION, FANTASY AND HORROR FILM SEQUELS AND REMAKES (McFarland, \$75) Kim R. Holston, Tom Winchester

This is a big book (around 600 pgs.) and reviews a lot of movies (sound only, mostly American) but does anybody really need another book with all the same info on all the Frankenstein, Dracula, STAR TREK, SUPERMAN, PLANET OF THE APES and NIGHTMARE

ON ELM ST. movies? Each title includes plots synopsis, review quotes and detailed credits. This might be the first reference book to include HOUSE, HOWLING, MANIAC COP, PROM NIGHT, PUPPETMASTER and TRANCERS sequels though.

We also received:

MAXON'S POE (Cottage Classics, \$17.95) is a limited edition of Poe stories illustrated by R. Crumb's brother Maxon (co-star of the film CRUMB). Write to 1 Sutter St. S.F., CA, 94104. MOMMY (Leisure, \$4.99) is Max Allan Collins' novelization of his own movie of the same name. IDURO (Berkley, \$6.99) is by William Gibson, the best selling author who "coined the term cyberspace." GROSSED OUT SURGEON VOMITS INSIDE PATIENT! (Feral House, \$12.95) is by Jim Hogshire who worked for the Sun and The Globe (both in Florida). It reveals how tabloid stories are bought and faked and the (right wing) political agenda of these scandal papers. KILLER FICTION (Feral House, \$14.95) is a disturbing, illustrated book of stories, poetry and drawings written by G. J. Shaefer. The same material that was used to help convict him (in 73) of being a necrophiliac serial killer. John Wayne Gacy endorses the book on the cover.

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Candy Clark and Michael Moriarty in Larry Cohen's Q

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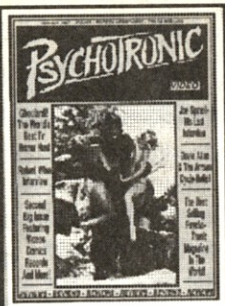
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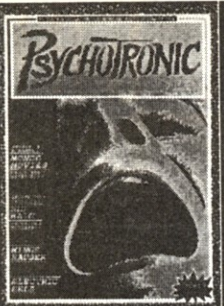




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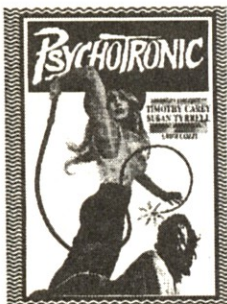
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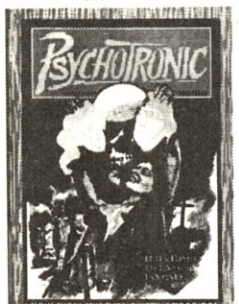
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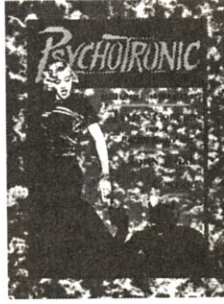
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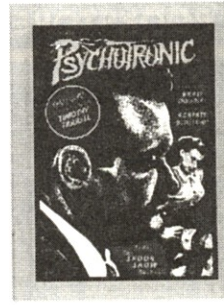
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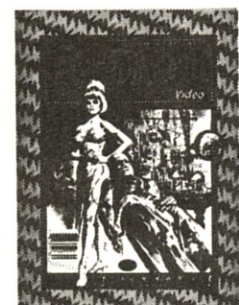
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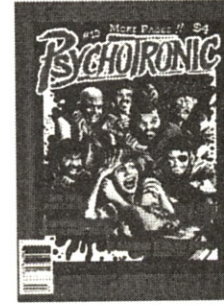
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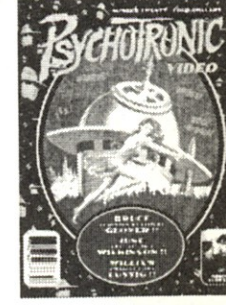
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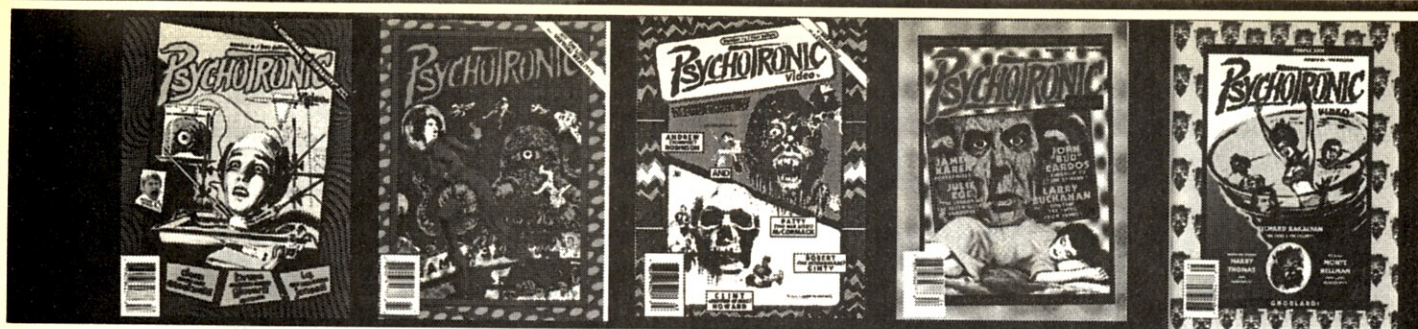
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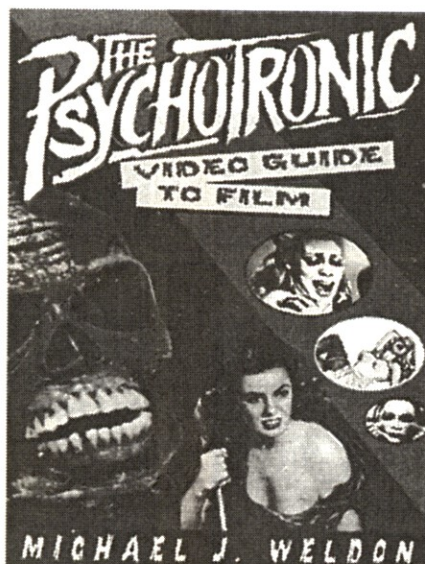


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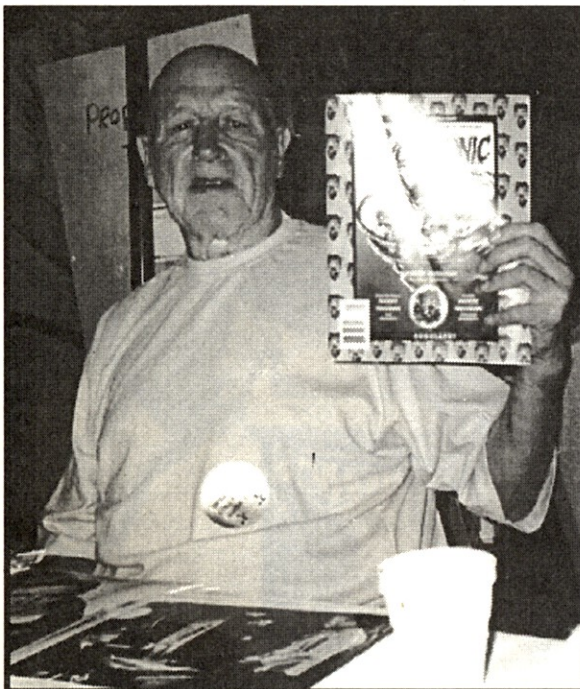
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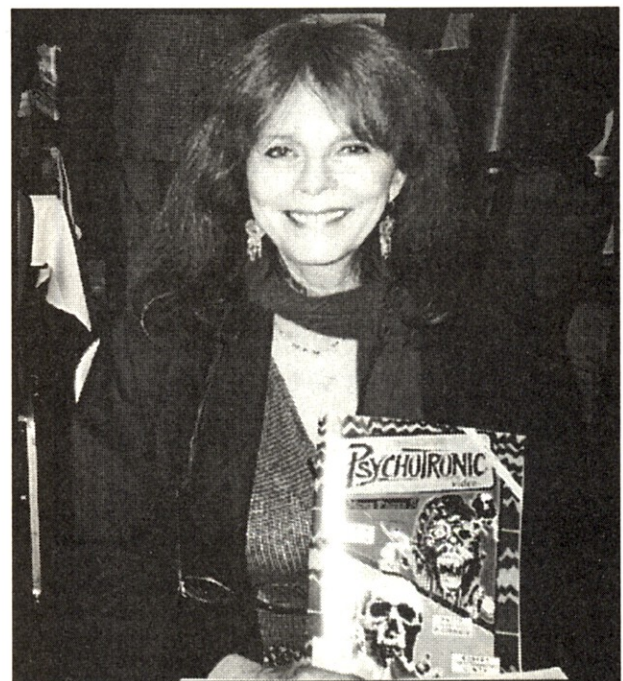
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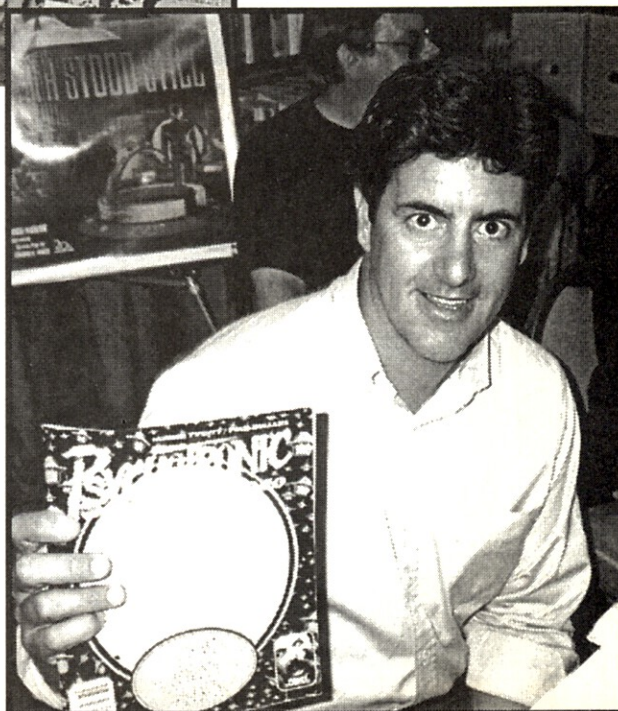
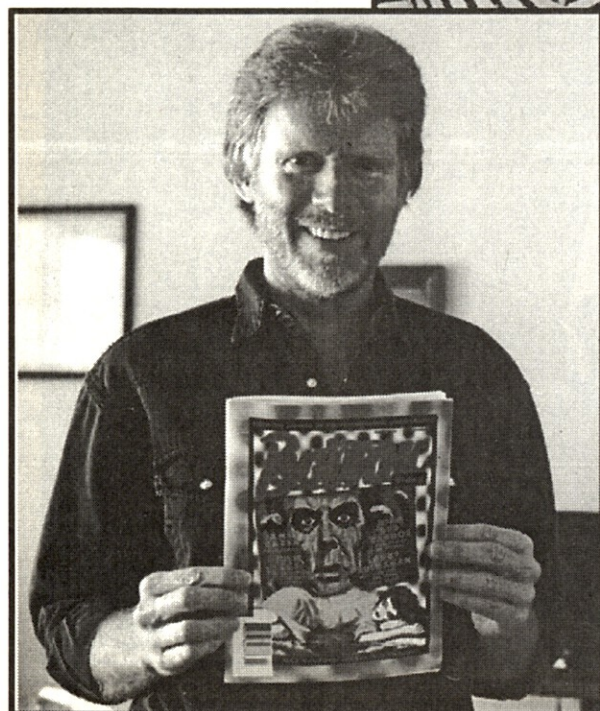
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SCREAM AGAIN, KISS MEETS THE
PHANTOM)

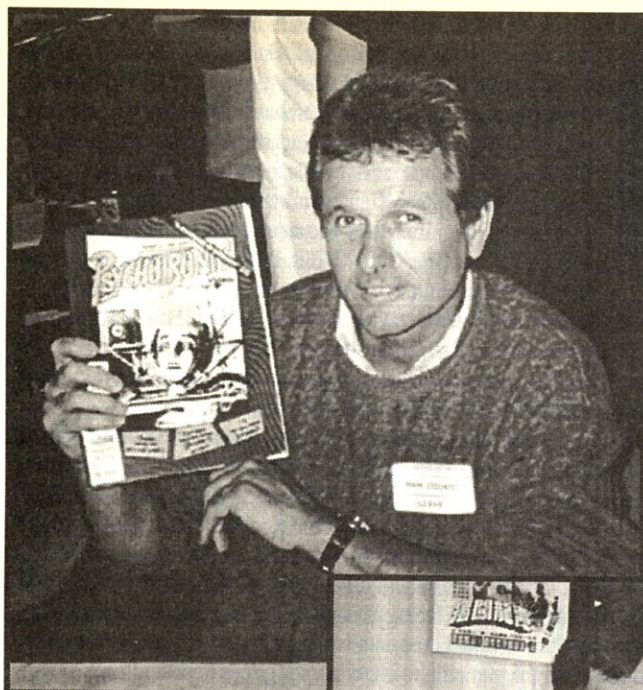
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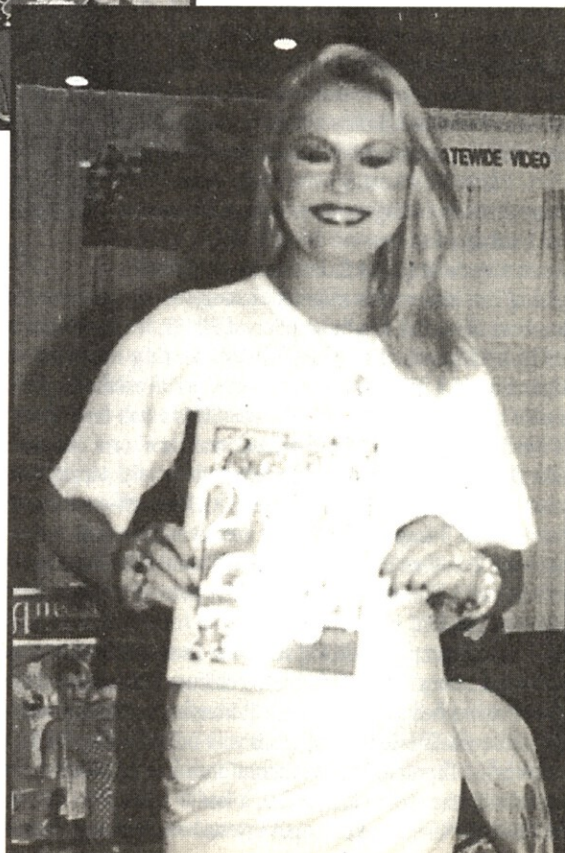
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TITUS MOODY (PV #12)



THE DAMNED AND THE DEMENTED!

By ART BLACK

Alan Abel is best known as the media prankster behind such pointless hoaxes as inventing a \$35 million lottery winner and splashing her story across the covers of the local papers, and conning the Times into printing his obituary. I met him a few years back in my capacity as financial advisor to a wealthy friend thinking of investing in some of Abel's schemes. Of course both the wealth and the investment were pure horseshit on our part, but Abel footed the bill for a fine feast while trying to woo us, and listening to his stories was a definite hoot. *IS THERE SEX AFTER DEATH?* was written (sort of) and directed (in a loose sense) by Abel and then-wife Jeanne back in 1971, and hasn't aged well. His frequent partner of that era, Buck Henry, scores highly in the largely improvised segments, and Holly Woodlawn's scenes are an entertaining snapshot of pop-art decadence on the wane, but much of the rest has a sophomoric we-so-naughty smirk and little wit to back it up. Not to mention some of the least appealing nudes ever to hit celluloid. Or is that cellulite? A far preferable bit of videology (read: video archeology) is the unearthing of writer/director Elaine May's surprisingly dark *MIKEY AND NICKY*, with Peter Falk and John Cassavetes as a pair of dislikeable low-rent hoods fucking with each other in nasty ways. Tough and gritty, with its improv roots showing in the overlapping, occasionally pointless dialogue. Entertaining in a far different way is the wicked puppet pornography of *MARQUIS*. The title character, one of a cast of actors in elaborate anthropomorphic masks and costumes, builds a stage on his lap for his giant talking penis to put on a show. Busby Berkeley it ain't. Parental warning: violence, death, rape, buggery, masturbating roosters, animated segments, and buckets of satire—in French, with subs. Jan Svankmajer's *ALICE* is based on Lewis Carroll's, mixing live-action with truly hallucinogenic stop-motion. Sharing the drawback of his full-length adaption of *FAUST*, it's sometimes too literate for its own good, alternating eyeball-searing moments of visceral inspiration with drawn-out segments intended to exercise (good God) your sodden grey muscle. *THE WAY THINGS GO* is a half-hour short that's sort of like Svankmajer in (more-or-less) real time, or a Survival Research Labs chemistry kit for kids. Tire rolls into candles topple into kerosene burns rope drops weight spills water... A clever self-consuming machine made of the things in the garage destroying the ones under the sink, although at half an hour it's at least ten minutes too long. And something resembling a punchline might've been nice. (First Run Features, 153 Waverly Place NYC 10014)

Champion videologists of the issue, hands down, are the fine folk at Luminous Video. With titles so obscure I'm not sure they exist even *after* I've watched 'em, plus excellent transfers and hard plastic cases with original overseas color covers, this is your one-stop shop for the cinematic underbelly. Dipping into a random grab-bag of international film, I started with the Italian *CALIBRE 9*, a lowlife crime story of a mob search for missing money, and one man's twisted retribution. A distant neighbor

to *MICKEY AND NICKY*, or a Sicilian Eddie Coyle with Lionel Stander as the big boss and music that sounds like Goblin collaborating with Golden Earring. Great stuff, in English with Dutch(?) subs and slightly letterboxed. *THE GANG* is a French semitrue-crimer produced by and starring king of cool Alain Delon, in unfortunate hair. If you can get past the painfully jaunty music, it's a thoroughly entertaining tale of trenchcoated bank-robbers who genuinely like one another, echoing both *BONNIE AND CLYDE* and *THE GODFATHER*. Drags on a bit long, and could have used an ending, but the scenes of Delon eluding the police in the iron rafters atop a train station, and later getting accidentally rousted in a roundup of illegal Algerian refugees (tired of waiting to be turned loose, he grabs a tommy gun and blasts his way out of the station) make up for any faults. In English with Greek(?) subs.

Several years ago there was a campaign to convince gullible subcinema fans that Pete Walker (*HOUSE OF WHIPCORD*) was an undiscovered genre genius. He ain't. *THE BIG SWITCH*—writ, prod, & dir by Pete—is way overlong and tedious at just over an hour, with an amusement park thrill-ride ending that has to be the dullest ever filmed. Nice early 70s Brit atmosphere and post-Yardbirds music though, with topless birds constantly facing away from the camera, or crossing their arms over their treasures. And entertaining (if unintentional) Pythonesque humor when the pumping rock soundtrack grinds to dead silence as a car halts at a stop sign for twenty seconds, then kicks back in again when the



EASTERN CONDORS—Joyce Godenzi

car starts moving. Moving east, the superb collection *SVANKMAJER* began as a 70 minute collection of 5 shorts by the Hungarian surrealist genius. The Luminous version adds over half a dozen more titles, bringing the total to 160 minutes of Bunuel-meets-Gilliam animated mayhem: *Un Python Andalou*. With a couple of overlaps from First Run's *SCENES FROM THE SURREAL*, this is the strongest argument yet that Svankmajer's best work is his later, and shorter, material. *THE DETACHED MISSION* (aka *THE RUSSIAN HERO*) begins with a commercial for Soviet Aeroflot Airlines, then lumbers into a nuclear doomsday action flick so dull it may well be a communist brainwashing plot. The Pentagon is predictably aggressive and duplicitous in this 1985 Soviet flick—just like in any American film for that matter. Dutch(?) subs are useful to tell you when to stop FF-ing, and to lend genuine intellectual value to the material. I learned for instance that "atoomkop" means "nuclear warhead" in Holland, "grime" is "make-up," and most importantly, "godver!" means "shit!" *JUNGLE HEAT* is a weird one: a 1972 Hong Kong film starring Sam (FLASH "ah-ah" GORDON) Jones and multiple award-winning cinematographer-to-be Christopher Doyle (Wong Kar Wai's cameraman) as a scenery-spitting American officer sending Asian losers into Vietnam on a suicide mission. Frequently comedic, it starts as a tropical *WAGES OF FEAR* featuring the worst drivers on the planet, but eventually morphs into *CANNIBAL APOCALYPSE NOW* with actual burning rats sent scurrying toward gasoline-soaked prisoners, and acid poured into the split skull of a man buried neck-deep. I particularly liked the ending, when the rescuers approach a Vietnamese cave by sneaking through the modern sewer system beneath it, and the leader of the VC greaseballs—played by character great Fan Mei Sheng (billed as Lawrence Fang)—tortures a captive by showing him a white woman's tits. Chen Sing also shows up briefly, as a character named "Chen Sing."

Rounding out the Luminous world tour, Japan's *CHASE THAT MAN* is a Yakuza flick that hits the ground running, with an obsessed cop trying to bring down the syndicate while dealing with a hitman he put

away in the prologue, now returned with a personal vendetta of his own. Between them they leave a trail of bodies before squaring off one-on-one. EARTHQUAKE 7.9 is 45 minutes of Irwin Allen buildup to terrific destruction. Panic, explosions, an elevator hanging outside a building, corpses galore, great models and sets, and a sequence in a flooded subway tunnel that should've been required viewing for the microcephalic makers of DAYLIGHT. Made in 1975, dubbed in English and slightly letterboxed, with fuck-all-knows what language subtitles.

Plenty more Japanese eyeball damage this issue. ONIBABA has long been a personal fave; now it's even better in a full-widescreen version with subs moved off the image into the black. Two women in feudal Japan kill stray soldiers and sell their armor and weapons for food. Add generous dollops of hatred, fear, lust, and supernatural vengeance, photograph it in stunningly atmospheric black and white, and you've got a desert island classic, one acknowledged by William Friedkin as an influence on THE EXORCIST. SANSHIRO SUGATA (aka THE JUDO SAGA) is a film about fighters and fighting, but don't expect baby carts and machine guns. Made during WWII, it's a feudal story with themes of spirituality and honor. The directorial debut of Akira Kurosawa, it's already a textbook example of visual storytelling, with camera placement, composition, and physical exposition so rich the subs are almost redundant. SISTERS OF THE GION is Kenji Mizoguchi's engaging 1936 tale of geisha sisters—one good, one mercenary—and the way society abuses them. The moral: men suck. His later STREET OF SHAME, set in 1956 in Tokyo's (shorty to be abolished) red-light district of Yoshiwara, has a new fish disrupting the habits of an old brothel, with the women struggling for dignity and security in a life that offers little of either. The moral: twenty years later, men still suck. LIFE OF OHARU from the same director is the episodic historical tale of a good woman who dared to love below her station, and the destruction it wrought upon her. Happily, she doesn't let it beat her down, and rallies, only to be struck down further. Only to rally, and be struck down. Ditto. Et cetera. And so on. Sort of like Judith Krantz with a kimono. Me, I enjoyed it thoroughly. (Public Media Home Vision, 5547 N Ravenswood Chicago IL 60640-1199)

Last issue I plugged Samurai Cinema's LONE WOLF AND CUB and SLEEPY EYES OF DEATH series. This time I can't offer high enough recommendation for THE RAZOR. Two volumes thus far of Hanzo Itami as Dirty Harry plus James Bond in feudal Japan, with a little bit of John Holmes thrown in for good measure. He's tough, humorless, incorruptible, has countless gadgets and gimmicks for wholesale killing and oh yeah, showers his pecker in boiling water and pounds it with a club to condition it as an instrument of torture for extracting confessions from the evil women he comes across (no pun intended). Trussed up and stripped, they're lowered onto his weapon and spun around. But only for a little while. That's the torture part. If they want more, they have to talk. And don't you know, they always do. High on the decadence scale, with plenty of offbeat touches (an insane female abortionist who gets all nude and lesbian with her patients to make them feel more comfortable) and so much spurting blood they seem to have traded in the squibs for garden hoses. As usual from SamCin, gorgeous widescreen prints with superb subs. (POB 989 Wilmington NC 28402-0989)

Sonny Chiba is twice as humorless, three times as tough, and immeasurably more cross-genre in G.I. SAMURAI, wherein an armored samurai warrior slaughters a roomful of enemies with his sword, then escapes out the window into a waiting helicopter. Some kind of colorful psychedelic effects time warp an entire army of samurai onto a beach in front of soldier Sonny's tanks and machine guns, and the bloodshed

begins. Nicely shot in parts, inept in others, surprisingly ambitious overall, with an epic 20-minute battle and no candy-ass ASPCA certificate in the end credits—plenty of horses get brought down by tripwires. SOUL OF CHIBA is an Italian production shot in Thailand, with Bolo Yeung as a tongueless bouncer in a porkpie hat who never gets to fight Sonny. Instead Sonny is attacked by four monkey-style fighters (who mutate into actual monkeys thrown at him from offscreen) and munches coca leaves. When a dying Bolo mumbles incoherently, a coked-up Sonny understands perfectly from halfway across a jungle clearing. Also starring Sue Shiomi (LADY STREETFIGHTER). KILLING MACHINE is the least interesting of the lot: one unrelated fight after another with the thinnest of connecting plotlines about Sonny protecting the weak in immediate post-war Osaka. Plenty of blood sprays, spurts, drips however, and a severed penis gets tossed to a dog. THE ASSASSIN is the most shameless of the batch. Apparently cobbled together from various sources, it bounces back and forth from dubbed English, to original Japanese without subtitles, to English with Japanese subs, sometimes switching from one to another mid-scene. Sonny initially appears dressed like the Wicked Witch by way of the Village People, and actually smiles from time to time through the painful comedy sequences. (He also sings.) Other highlights: the "marijuana party" about an hour in, with psychedelic effects, fuzz guitar, disembodied laughter, wide-angle distortion; mismatched footage of Sonny swimming along a rocky coastline and the bad guys diving into a swimming pool to fight him; the smugglers' freighter, cleverly disguised under the name "Nippon Reefer". And more, much more, adding up to a moronic, cruddy, ineptly-made piece of shit. I loved it. Xenon Home Video, parent company to both Arena

and Eastern Heroes in the US, just sent their 10-video "Farewell To Honk Kong" (sic) pack with insidiously retitled films from John Woo (HONG KONG FACE-OFF aka THE YOUNG DRAGONS), Jet Li (DEADLY CHINA HERO aka LAST HERO IN CHINA), Chow Yun Fat & Danny Lee (KILLERS TWO aka HEROIC COPS), Jackie Chan (JACKIE CHAN'S CRIME FORCE aka GOLDEN QUEENS COMMANDO), and even a non-Jackie with his picture and name on the cover (JACKIE CHAN'S SECOND STRIKE aka FINAL GATE). More details next issue. (Arena Home Video 1440 9th St Santa Monica CA 90401)



Speaking of Hong Kong, Tai Seng in addition to releasing the brilliant actioner EASTERN CONDORS, the Sammo Hung/Jackie Chan anomaly HEART OF DRAGON (sentimental drama grafted to a terrific balls-to-the-wall fight climax), and the complicated modern thriller MAN WANTED (a sadistic Yu Rong Guang seriously fucks with undercover cop Simon Yam's life), have recently put out two series of note. LETHAL GIRLS 2 (aka STORY OF THE GUN—there is no LETHAL GIRLS 1), one of the "Lethal" series, is an amusingly cheap cop story featuring Yukari Oshima, Mark Cheng, and the always entertaining Gordon Liu (in a Woolworth's wig). Lo Lieh and Sophia Crawford come onboard for the second half; after Sophia injured her ankle during filming, her character gets shot in the leg to take her out of the action. Listen for the "traditional Taiwanese folk song" with its memorable line, "you know it's hard to say I love you when you're sitting right on my face." LETHAL PANTHER (UK title: DEADLY CHINA DOLLS) is a blatant cross between NAKED KILLER and THE KILLER. Not as good as either, of course, but way over the top and filled with deadpan outrageousness. The women are all strong and loyal (and usually either firing a gun or naked), the men evil and duplicitous. The unrelated LETHAL PANTHER 2 (known as LETHAL PANTHER in the UK, just to confuse the issue) is one of Yukari's minor Filipino flicks for Philip Ko. Tai Seng's "Shaolin Classic" series offers a trio of titles from independent studios. The convoluted but unexceptional DESCENDANT OF

WING CHUN is unrelated to the Michelle Yeoh WING CHUN, although it features her co-star Tsui Siu Keung as hero (alongside Melvin Wong). Playing the bad guys are classic screen heavies Li Hai Sheng and Feng Ko An. **LEGEND OF THE DRUNKEN TIGER** features one of the great female kung fu stars, Hui Ying Hung (billed as "Clare Wai"), although she only garners half an hour of screen time in this ambitious production. Pluses include location filming on the Mainland at the Great Wall and the Temple of the Sun. Minuses include the use of Chinese in wigs as caucasian invaders (alright, actually that's a plus, in a weird way), and director Robert Tai, responsible for many great fights in mediocre films. Not this time. The fights are painfully sped-up and mediocre also. **SHAOLIN AVENGERS** is half-serious, half-comedy (albeit a dark one: protagonist Wu Ma is quite suddenly dead before the five minute mark). The underrated Chin Kar Lok (billed as "Jean Carlo") is hero, Lam Ching Ying ("Mark Lim") his compatriot. There are gay jokes, dick jokes, piss jokes, brief child nudity, stuntmen dressed as women, sped-up action, wires, cartoonish effects, attempted rape, suicide, and skateboarding on grave markers. Tai Seng's next series will be the marvelously titled "Yam Can Kill," a trio of Simon Yam actioners: **CYPRESS TIGERS**, **KILLER'S ROMANCE** (loosely based on the **CRYING FREEMAN** manga), and **MISSION KILL** (aka **MISSION OF CONDOR**). (170 South Spruce Ave #200 So SF CA 94080)



And for those of you who recall these pages when they housed a music column, one last set of modern melodies to warm your electronic cockles. Think back to when you used to go to the movies, before the multiplex, before the double-feature, before the drive-in. Remember those long-ago days of newsreels and serials? Cartoons and selected short subjects? Broad caricature and unapologetic racism? **HOLLYWOOD RHYTHMS** compiles four volumes of Paramount's musical promo clips from 1929 to 1941—everything from Tin Pan Alley hustlers hawking their wares to box-office kings like Bing Crosby in fully scripted mini-movies. Cab Calloway and Louis Armstrong to Eddie Younger and his Mountaineers. Lightweight Mack Sennett comedy froth to the mesmerizing jazz threnody "Black and Tan Fantasy" with nightclub star Fredi Washington dancing her last dance to boyfriend Duke Ellington's act despite her crippling infirmity ("oh, don't bother about my heart"). Do she die, oh yes she do, but only after watching the band through a fever haze and kicking up a storm in tasseled flapper skimp. Other faves include Fats Waller lip-synching with half a dozen of his best gals and a \$1.95 budget, and the downright essential "St. Louis Blues" featuring Bessie Smith in her sole screen appearance, as a woman repeatedly deceived, mistreated, and left neck deep in blue by her sharp-dressing, skirt-chasing fella. (Kino on Video, Suite 503, 33 W 39th St NYC 10018)

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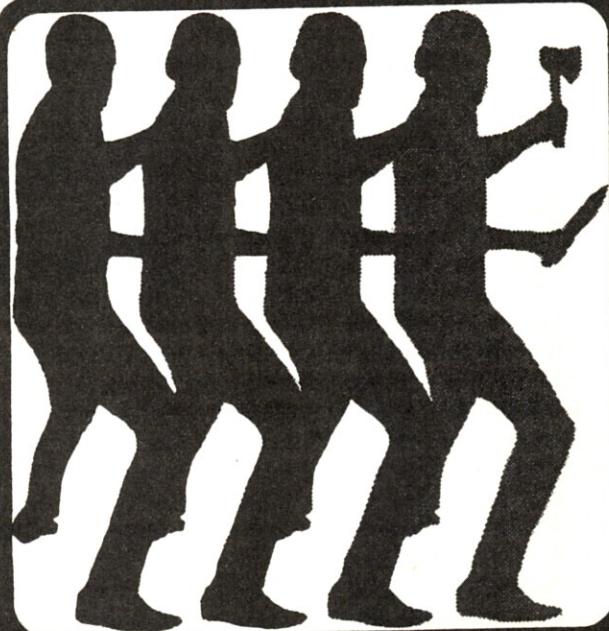


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Collector's Item - Tony Musante chained to bed by Laura Antonelli and daughter. Great Eurotrash \$40. Combat Shock - Uncut 99 min. version \$20. Second Time Lucky - Diane Franklin nude \$25. Bloodsucking Freaks - Director's cut \$20. Cry Uncut - Early 70's private eye/black comedy \$20. Prescheran - 70's rural exploitation \$20. The Possessed (Demon Fetch Child) - Spanish post-Exorcist \$20. Skinheads - Greydon Clark exploitation. Chuck Connors \$35. Ice Cream Man - Clint Howard \$25. Skinner - Traci Lord, Ricki Lake \$30. Pink Flamingos - 25th Anniversary edition \$20. The Prince of Piss Jean Brodie - Pamela Finkelman nude \$20. Lenora: The Lady Dracula - Cheryl Rainbeau \$25. Smith, Plus bonus interview \$30. Deranged (74) - Legendary exploitation. Plus bonus: Ed Gein - American Maniac \$30. Satan's Sadists - Russ Tamblyn. No picture box \$25. Valerie and Her Week of Wonders - 13 yr. old girl embarks on a series of erotic dreams. No picture box \$25. Hey Babe! - Yasmine Bleeth (at 12) tries to seduce Buddy Hackett! No picture box \$25. Welcome to the Dollhouse - Harrowing look at adolescence \$20. Son of the Shark - Bretton J. Cohen's terroristic town. Based on true story \$25. Tales from the Hood - Black cast horror anthology \$20. El (This Strange Passion) - Psychological Bummel \$30. Peppermint Soda - French coming of age. 1977 \$30. Unholy Rollers - Claudia Jennings \$25. Devil in the Flesh - Marushka Detmers \$15. The Criminal Life of Archibaldo de la Cruz - Sordonic Bummel \$30. The Great Mediasp - Humorous Bummel \$30. Porcile (Piggy) - Pier Paolo Pasolini \$30. Spider Baby - Collector's edition w/ gatefold cover. Plus cast reunion! \$20. Vibrations - Christina Applegate \$15. Awaiting Grace - Mims Habley \$25. Too Hot to Handle - Cheri Caffaro \$25. Distortions - Olivia Hussey \$15. The Fool Killer - Great gothic horror. Tony Perkins \$20. Psych-O-Mania \$25. Lady Terminator - She's the Asian Dirty Harry \$25. Big Bad Mama - Angie Dickinson, Susan Sennet \$20. I Don't Want to Talk About It - Marcello Mastroianni marries teenage dwarf \$20. The People Under the Stairs - Great over the top horror \$20. Sextette - Dead line lusts after Mac West! \$20. Murner of the Heart - Controversial Malle \$15. House on the Edge of the Park - David Hesse rape-a-thon \$30. The Kerie Midnight Horror Show (The Sexorcist) - Euro possession saga \$25. Rock n' Roll High School - The Ramones \$20. Jackson County Jail - Tyette Minieux \$20. Hush from the Deep - Mutant fish that rape! \$20. Mean Mother - Al Adamson exploitation \$20. Black Voodoo (Nurse Sherri) - Al Adamson \$20. What's the Matter With Helen? - Shelley Long \$20. Fight For Your Life - All time exploitation champion. Original uncut version \$40. Touch of Evil - Welles atmospheric noir/leaze \$20. Black Terrorist - Black gunmen hold rural white family hostage. Unique 70's South African exploiter. Sparse and violent \$25. A Taste of Honey - Working class girl knocked up by sailor. English classic. 1961 \$20. Savage - Nun man people be civilized? 1972 \$30. Pretty Maids All in a Row - Impaired black comedy \$25.

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Fight For Your Life - All time exploitation champion. Original uncut version. \$40. Embrace of the Vampire - Alyssa Milano torches the screen \$20. Terror at the Opera - Argento \$25. The Clowns - Fellini semi-documentary \$20. The White Shiek - Early Fellini \$20. Simon of the Desert - Bummel poke at religious fanaticism \$20. The Evil Within - Monumental Bummel social realism \$20. The Milky Way - Bummel \$20. The Evil Within - Woman is carrying the devil's offspring. Great gory horror. Uncut version \$25. Lord Love a Duck - Sharp 60's black comedy \$20. The Fingler - It'll grow on you. Super William Castle \$20. Can't Stop the Music - The 70's music experience \$20. Roller Boogie - Linda Blair \$20. Annette - Annette's version of Rio Bravo \$20. Come Back, Charleston Blue - Sequel to last \$15. Black Eye - Fred Williamson. 1974 \$20. Black Samson - Rockne Karlingston \$20. The Mean Machine - Highly enjoyable Eurotrash w/ Chris Mitcham and Barbara Bouchet \$30. Truck Turner - First rate blaxploitation w/ Isaac Hayes \$20. Immoral Tales - Valerian Borowczyk classic erotic quartet. Complete 100 min. version. No picture box \$25. J.W.'s Revenge - Blaxploitation/supernatural combo \$20. Gunerasy - Drew Barrymore \$30. Cleopatra Jones - Tamara Dobson \$20. Cleopatra Jones and the Casino of Gold - Superior sequel \$20. Train Station Pickups - Gritty of Chris Cross and teen sexer. German \$30. Black Belt Jones - Jim Kelly \$20. Hero and Poppet - An Orgy of Power - Low budget Euro Galigula imitator \$25. Don't Go Near the Park - Wild 2 horror/exploitation \$20. House of Terror - Obscure horror \$10. Joy - Private Screenings exploiter \$15. Booby Hatch (Dirty Book Store) - John Russo 70's sex-figured man seeks revenge. Great atmosphere \$40. Poor White Trash - All time drive-in classic \$35. Vampire Hookers - John Carradine \$15. Tales from the Ghill Hospital - Krazy Kult \$25. Hell Penitentiary - Sergi Garrone WIP \$20. Bally - Koo Stark \$20. House of Whipcord - Where the 'immoral' are punished. Long version \$40. Love Butcher - Split personality psycho kills the women who reject him. 1975 \$30. The Night Slasher - British psycho thriller. 1970 \$30. The Princess and the Call Girl - Redley Metzger \$40. Multiple Maniacs - John Waters \$20. Run, Virgin, Run - Euro 70's sexer \$25. Biokids - Crased Phil-Lipino Power Bangers knockoff \$20. Fugitive Girls - Complete 96 min. version. Two roles for Ed Wood! No picture box \$25. Fess Black (Disco 9000) - Late 70's blaxploitation \$20. Dehmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$40. The Wild Angels - Kicked off the biker boom \$20. Hell's Belles - Revenge for stolen eye \$20. The Hard Ride - 'Nam vet battle bikers \$20. Chrome and Hot Leather - Biker action w/ Marvin Gaye \$20. Far From Home - Drew Barrymore. See review in PW19 \$20. Doctor Gore - Pat Peterson's magnum opus \$40. Strangers in the City - Infecting look at NYC tenement life c.1962 \$25. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic \$25. All the Kind Strangers - Gothic horror \$20. Manque of the Red Death - Vincent Price \$20. Singer - Essential exploitation \$25. The Auditors - 2nd in the Singer series \$25. Girls Are For Lovers - 3rd in the Singer series \$25. A Place Called Today - Poplar exploitation plus nude scenes for Cheri Caffaro and Lana Wood \$20. Monster Place - Sex western \$25. Smooth Velvet, Raw Silk - Annie Belle \$20. 36 Pilette - French older man \$25. Buckytown - From William \$20. Score - Redley Metzger exploitation w/ Lynn Lowry \$35. House on Straw Hill - Erotic horror w/ Linda Hayden \$40. Thunder Road - Excellent Robert Mitchum vehicle! \$20. Cape Fear '62 - The original classic \$20. Friday Foster - Pam Grier \$20. Sheba Baby - Pam Grier \$20. Starlight Hotel - Annie version of The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$20. Space in the Place - Sun Es. See review in PW17 \$25. Fabrizio Paoletti - Antonioni \$20. Snake Dancer - Glenda's exotic dance routine gets her busted. Erotic Euro entry \$40. The Girl - Franco Nero is sandbagged by nymphette \$30. The Thorn (The Divine Mr. J.) - Bette Midler \$20. Shaft - That Shaft is a bad mother... \$20.

The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - PW15. Susan Sennet \$30. Shaft's Big Score - Sequel to Shaft \$15. Shaft in Africa - Mo' Shaft \$20. Emmanuelle in Bangkok - Good entry in the series \$20. Sister Emmanuelle - Teen sent to convent school \$20. Midnight Strangers - Wealthy woman turns tricks for kicks \$20. The Best of Sex and Violence - Essential trailer compilation hosted by John Carradine \$25. The Love-Thrill Murders (Sweet Savory) - Troy Donahue as Manson! \$25. Emmanuelle's Revenge - Joe D'Amato \$20. Dirty Harry - Incomparable \$20. The Peacekillers - Ultraviolent biker \$40. Sunrise - Silent classic \$15. Female Jungle - Jayne Mansfield \$25. The Wamp Woman - Complete 73 min. version \$15. Night Tide - Dennis Hopper \$20. Slurricane - Party '57 - Rainbeaux Smith \$20. The Pat Spy - Jayne Mansfield & Phyllis Diller! \$20. Hollywood Horror House Psycho gigolo. 1968 \$20. The Red Menace - Great anti-communist drama. 1949 \$20. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Susan Henningway. No picture box \$20. La Police Vita - An epic accomplishment. On 2 tapes \$25. Fellini's Roma \$20. Nights of Cabiria - Fellini \$20. Fearless - Stranger seduces entire family. Pasolini \$20. Accatone - Pasolini's first \$20. Susanna - Wry Bummel \$20. El Bruto - Inspiration for La Strada? Bummel \$20. Diary of a Chambermaid - Political Bummel \$20. Umberto D. - Original Embassy release \$20. Prospero's Books - Greenway \$20. Let It Rock - Dennis Hopper \$40. Buried Alive - Infamous D'Amato cannibal/gore \$20. Sister My Sister - Superb erotic horror. Jodhi May \$20. Sweet Young Trouble - Private Screenings \$30. Girls Without Love - Private Screenings \$35. Lucifer's Angels (Young & Not So Innocent) - Private Screenings \$30. Django - Franco Nero \$30. Mandingo - Ken Norton \$25. The Refrigerator - Black comedy/horror. See review in PW16 \$30. White Heat - Cagney \$30. Felicity - Superior Euro erotica. Glory Ann \$10. Black Caesar - Prime blaxploitation \$20. Hell Up in Harlem - Sequel to Black Caesar \$20. Foxy Brown - Pam Grier \$20. Brain of Blood - Al Adamson chaos w/ gore \$20. Poor White Trash 2 - S.P. Brownrigg swamp horror \$25. Microwave Massacre - Sweetback's Bandanasas Inept I suspect the involvement of Jerry Lewis \$30. Sweetback's Bandanasas Inept I suspect the involvement of Jerry Lewis \$30. Sweetbad movie, half ilan type atrocities \$25. Mr. Mean - Fred Williamson \$20. Joshua - Fred W. western \$10. Boss (Boss Nigger) - Fred W. \$25. Shocking Asia 2 - Mondo thrills \$30. Mondo Magic - More mondo \$30. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$20. The Reincarnate - Supernatural theme \$25. Drive-In Massacre - The killer is still loose! \$20. Curse of the Blue Lights - 70's 2 horror \$25. Dark Power - 2 horror w/ Leah LaRue \$25. The Mad Butcher - Black comedy/horror \$25. Blood Bride - The groom has a nun fixation \$30. The Haunting of Julia - 70's horror \$20. Widow's Nest - Italian horror w/ Patricia Neal \$10. The Jar - One of the strangest ever. Nightmare inducing \$30. Deadtime Stories - Horror trilogy \$30. Frankenstein's Castle of Freaks - Euro horror \$20. The Hills Have Eyes - Original issue \$30. Vengeance - Similar to Victims \$20. Bloodsuckers - Vampire cult. 1971 \$15. Gallery of Horror - One of the worst ever. Usefully inept, great fun! \$30. Arabian Nights - Pasolini epic. 'Humped' box art. Best picture quality. 130 min. \$50. The Hawk and the Sparrow - Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$30. Deadtime Stories - Horror trilogy \$30. Frankenstein's Castle of Freaks - Euro horror \$20. The Hills Have Eyes - Original issue \$30. Vengeance - Similar to Victims \$20. Bloodsuckers - Vampire cult. 1971 \$15. Gallery of Horror - One of the worst ever. 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Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in PV16 \$40. Invasion of the Bee Girls - Beware their love sting \$20. The Body - Carroll Baker \$20. Reborn - Dennis Hopper \$15. The Attic - Ray Milland. 101 min. version \$25. Black Godfather - Excellent blaxploitation \$25. Sweet Trash (The Gang) - Super early 70's exploitation. Original issue \$30. Soul Vengeance (Welcome Home, Brother Charles) - Jama Fanaka \$20. The Devil's Son-in-Law (Pete Wheatstraw) - Rudy Ray Moore. Original issue \$25. Disco Godfather - Rudy Ray Moore. Original issue \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic documentary \$35. Leolo - Boy creates fantasy world to escape family life. Epic. 1992 \$25. Screem Street (A Screem in the Streets) - Uncut 86 min. version on the Harry Novak label \$50. The Outthroats - Early 70's exploitation set in prison camp \$30. Penitentiary - Jama Fanaka \$15. The Honeymoon Killers - Based on the actual Lonely Hearts Murders. Original Vestron version \$40. All the Lovin' Kinfolk Hillbilly exploitation. Early 70's \$40. Captive Women (Naked Super Witches of the Rio Ansel) - Jess Franco \$20. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$20. Bad Girls Dormitory - Sleazy bad movie \$20. Terror in Toyland (Christmas Evil) - The ultimate Xmas movie \$35. Gone in 60 Seconds - Car crash classic. Original issue \$30. The Cars that Eat People - Wicked black comedy \$20. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975. Original issue \$30. Death Wish Club - Great noir-like oddity \$25. Single Room Furnished - Jayne Mansfield's last \$25. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$20. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony. Original issue \$30. Black Shampoo - Prime blaxploitation \$25. Death Curse of Tartu - Mighty scary \$30. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$30. Dr. Black & Mr. Hyde - Bernie Casey \$25. Love Cam - Gura exploits his followers. Jess Franco \$40. Children Shouldn't Play With Dead Things - Bob Clark \$25. Don't Look in the Basement - B.F. Brownrigg masterpiece. Uncut version \$25. Dog Eat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense with Jenny Agutter. 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretakers adolescent daughter. No picture box \$20. Young Aphrodites - Adolescent sexual awakening in ancient Greece. No picture box \$25. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$20. Around the World With Penny Hill - Mac Alberg \$30. Goodnight Sweet Marilyn - Larry Buchanan \$40. Scorchy - Connie Stevens \$50. Sleepaway Camp - Original Media version \$50.

Following is a selection of adult titles. Most of these movies are from X-rated's "Golden Age", the period from 1970 to 1984, and were shot on film. Some of these deal with adult matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Sweet Cakes - Jeannie Dalton, Jennifer Welles, Brooke & Taylor Young \$25. Wet, Wild & Wicked - Coleen Brennan \$25. Around the World With Johnny Ward - John Holmes \$25. Dr. Love - Laboratory experiments \$25. Body Lust - Mystery director \$25. Matinee 101 - A Dave Friedman production \$25. Portrait of a Seduction - Teenie Buns \$25. The Erotic Art of the Porn Industry - Rhonda Jo Petty and friend kidnapped \$25. Peaches and Cream - "An adult film with class" - X-rated Videotape Guide. Annette Haven \$25. The Last Sex Act - Cantankerous old codger serviced by nurses. Nice seedy quality. Terri Hall. No picture box \$20. 800 Fantasy Lane - Desiree Costeau \$20. Vista Valley P.T.A. - These families get involved \$30. Expose Me Now - Lynx Canon \$20. Bebe - Samantha Fox \$20.

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Whatever Happened to Miss September? - Tina Russell \$25. 1,001 Erotic Nights - Annette Haven \$25. Bordello - Danish period piece. 1974 \$25. Sexy - Plain Jane secretary creates fantasies. Euro \$25. Sodom and Gomorrah - Mitchell Bros. erotic biblical epic \$30. Mary Costeau's Mary \$25. Oriental Babyfitter - Linda Wong \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Inside Marilyn Chambers - The first adult star \$30. Forced Entry - Disturbed Man vet stalks his prey - on the streets of NYC. Extreme rape scenes. No picture box \$25. Flesh Gordon - Complete 86 min. version. Super box art \$30. The Second Coming of Eva - Non-stop sex w/ humor. Scandinavian \$25. Judgement Day - Sex killed them but they get a second chance \$25. Naked Afternoon - Abigail Clayton \$25. First Time at Cherry High - Miss Pepper and her charges \$45. Starmaker - Copper Penny \$25. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychotriller/adult comedy set in Vegas. No picture box \$25. Little Darlings - Teen theme Lysa Thatcher. No picture box \$20. Las Vegas Lady - Mystery director \$20. Not Child in the City - Teen goes to town \$20. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorcist inspired \$25. Weekend Fantasy - "Sleazy, sexy, sadistic sickie" - The X-rated Videotape Guide \$20. Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Little Girls Blue, Pts. 1&2 - Both on one tape. 120 min. \$20. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Mix - Murder mystery. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$30. Sugar Bitches - Vignettes, something for everyone. Jean Dalton \$20. Breakdown - Black militants take over apartment. With Black Dog Carter. Early 70's. No picture box \$20. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Man With a Maid (The Naughty Victoriana) - Classic B&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - "Four of the all-time best scenes" - Only the Best \$20. Pizazz Girls (Hot and Saucy Pizazz Girls) - Desiree Costeau \$20. 3 A.M. - This family plays together \$20. Dreams of Kisty - Flashback to teen experience \$20. Swirlin' Stewardesses - Good example of Euro soft X \$20. Body Talk - Heaven St. John (Angeliqne Pettijohn), Kay Parker \$20. Tomboy - She plays football but she's all girl \$20. Star of the Orient - Kyoto Dee \$20. Sex World - Resort specializes in wish fulfillment \$20. Summer in Heat - Campers stalked by rapists. Sissie Love Delverance. Desiree Costeau \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeRenzey \$25. Bubblegum - Tina Ross \$25. Eat at the Blue Fox - Tijuna sex club. Kitten Matividad \$25. Her Name Was Lisa - Vanessa Del Rio \$25. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRenzey \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Rhonda Jo Petty \$25. The Secretly Girl - Housewife's fantasies come true \$20. Do You Wanna Be Loved? - Anita Sand (a busty redhead), Rene Bond \$25. Marriage and Other Four Letter Words - Great 70's ambience. Rainbow Robbins \$25. Garage Girls - Good action plus humor \$25. Randy - The Electric Lady - Desiree Costeau. No picture box \$25. Hot Rackets - Tennis anyone? Desiree Costeau \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Deep Inside Hollywood (Little Girls Lost) - The casting couch lives \$30. Loves of Lolita - Angel West \$45. Vixens of Kung Fu - Rape victim learns martial arts. 1975. No picture box \$25. A Dirty Western - Quality sex western \$25. Baby Cakes - Rhonda Jo Petty kidnapped \$25. Sex Play - Kay Parker \$25. Sexteen - Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lysa Thatcher \$25. The Erotic Adventures of Candy - Carol Connors \$20. Candy Goes to Hollywood - The sequel \$20. Titillation - Angeliqne Pettijohn, Kitten Matividad \$25.

Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense B&D. No picture box \$25. Candy Strippers - Hospitality \$15. The Pony Girls - Set on a horse ranch \$20. Prisoner of Paradise - Female war prisoners on Japanese island. Saka (as Ilaet) \$20. The Resurrection of Eve - Her sexual history recalled. Early 70's classical. Marilyn Chambers \$30. The Liberation of Honeydell Jones - Country lovin' \$20. Teenage Fantasies - Rene Bond \$20. China DeSade - Similar to Apocalypse Now. Offbeat \$20. Four Women in Trouble - All knocked up \$20. One Page of Love - Flashback to incest. Superior \$20. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$20. Spirit of '76 - Historical costumer \$20. White Fire - Set at ski lodge \$20. Behind the Green Door - Marilyn Chambers. 1972 \$30. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$30. Babyface - Super Alex DeRenzey. Cuddles Malone. 104 min. No picture box \$30. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Off Those Nurses - Lysa Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Hearing enemy scene. No picture box \$25. The Devil in Miss Jones - Original classic \$25. Taboo - Kay Parker \$20. Naked Came the Stranger - Radley Metzger \$25. Euro Loops of the 70's - Film transfer. 120 min. No picture box \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$20. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$20. The Trouble With Young Stuff - Christine Williams \$20. The Kinky Ladies of Bourbon Street - Supernatural theme. French, retitled. Memorable \$25. Teenage Fantasies II - Rene Bond \$25. Memories Within Kiss Aggie - Spinster reflects on missed opportunities \$25. Secret Desire - 70's B&D sickie. No picture box \$25. The Budding of Brie - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$25. Hot Oven - Delivery boy delivers \$25. Playgirls of Munich - 1973 \$25. Bighouse Babes - Set in women's prison. Retitled, 70's \$30. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Saka \$30. China Luv - Linda Wong \$25. Star Virgin - Peaches in her panties! \$20. The Devil's Playground - Sleazy appeal. Cute black teen \$20. Dark Dreams - Occult theme. Tina Russell \$30. Neon Nights - Everyone wants to instruct Lysa Thatcher \$30. Come With Me, My Love - Ghost avenges murder \$25. Swinging Sorority - Early 70's softcore \$20. Whining Ski Girls - Cast of last returns \$20. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$30. A Taste of Sugar - Serena \$25. Wet Lady - Emerges from the sea \$20. Daisy May - Take-off on Lil' Abner \$25. Jailbait - Scene for scene remake of 60's exploiter Sock it to Me Baby! Tina Lynn \$30. Dixie - Abigail Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$20. Indian Lady - Mystery director \$25. Getting Off - Desiree Costeau. Kinky, long version \$25. N.Y. City Woman - C.J. Laing \$25. Little Orphan Dusty - Long version. No picture box \$25. Lunch-Kurt (Thundercrack) McDowell \$25. Teenage Madam - High pleasure \$20. Sweet Punkin' - O. J. Laing \$25. Hot Circuit - One of the first full length features. 1971 \$30. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies - Terri Hall \$25. Dear Pen - Takeoff on Dear Abby \$25. Tinsel Town - Danielle Ray \$25. Untamed - Kay Parker \$20. Virgin Dreams - Jean Jennings is the repressed teen \$25. Teenage Pajama Party - Features a Dorothy Hamill lookalike. No picture box \$25. Nostalgia Blue - Vintage stage \$20. Climax de Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$35. Virgin and the Lover - Man loves his teen action. 100 min. No picture box \$35. Virgin and the Lover - Man loves his teen action. 100 min. No picture box \$35. Lisleah - Rare example of 70's X blaxploitation No picture box \$25. Sylvia - Based on Sybil \$20. Love Couch - Humorous \$25.

Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debauched by priests \$30. Peach Fuzz - 70's teen sexer w/ Lysa Thatcher. No picture box \$20. Playthings - Lysa Thatcher \$25. Student Bodies - Susie Muffet \$25. Teeny Buns - Nancy Hoffman \$25. The Legend of Lady Blue - Maureen Spring \$25. Deep Rub - Desiree Costeau \$20. Young, Wild & Wonderful - Candy Barbour \$20. Devil's Ecstasy - Occult theme \$20. Candy Girl - Serena \$30. A Formal Facet - Dorothy LeMay \$25. Josephine - Euro period piece \$25. Love Theater - German \$25. House of 1,001 Pleasures - Euro \$30. Lure of the Triangle - Underwater action \$20. Midnight Hustle - Teen hookers \$30. Triple Play - Mystery director \$25. South of the Border - Mystery director. Junkyard action \$25. Small Town Girls - Take a spin on the rape wheel! Dorothy LeMay \$20. Mobile Home Girls - Euro \$30. Powerbuns - Takeoff on Superman \$25. Summer School - Lysa Thatcher \$20. Teenage Twins - Brooke & Taylor Young. No picture box \$20. Erotic Olympics - Sex competition \$30. Las Vegas Erotica - Mystery director \$25. French Heat - Sex description in last \$30. French Throat - Ditto \$25. Pet of the Month - Set in Hawaii \$25. Summer of Laura - Marsha Moon \$25. Porno Screenstars - Jennifer West \$25. Stephanie's Lust - Marsha Moon \$25. Pome Feelings - Terri Hall \$30. Tight Assets - Lori Leng \$30. Contact 70's swingers \$25. Inside Georgina Spelvin Guss who? \$25. Love Lips - BJ special \$30. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$20.

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Doris Wishman

Interview by Michael Bowen

Doris Wishman and her filmwork have become a phenomenon in their own right, and rightfully so. Without question, Doris was the most independent, thoughtful, and craftsman-like filmmaker working in the sexploitation genres of the 1960's and '70's. For sheer productivity, ambition, and inventiveness, Doris Wishman deserves to be recognized as one of the great women filmmakers of this century and a true spirit of "renegade" filmmaking.

While Doris' films may not compare favorably with the technical accomplishments of better-budgeted Hollywood productions, their lack of cynicism and high aspirations are evident in every frame. From her stylized nudist camp romances and verité sex-melodramas of the 1960's to her campy but profoundly disturbing studies in freakishness and mutilation of the 1970's, Doris Wishman managed to parlay the limitations of no-budget filmmaking into a uniquely expressive visual vocabulary. Her films challenge the conventional wisdom of both film critics and film technicians alike. Not so much an "exploitation" filmmaker as an unrelenting pioneer of post-war independent cinema, Doris Wishman's work deserves a great deal more critical recognition than it has received to date.

Many have wondered how Doris Wishman got into the film business. "I'm a frustrated actress! I went to drama school on Broadway in Manhattan with Shelley Winters, you know! And I had to do something once my husband died. You see, the first picture that had nudity in it was Brigitte Bardot in *AND GOD CREATED WOMAN*, (56) and that picture made quite a stir. In fact, Peter Horner who distributed that picture called me and asked me to be the Southern sub-distributor. I had been working in distribution for Joe Levine and Peter was always trying to get me to come and work for him. Of course, I was very excited. So we made an appointment. But the day before I was supposed to meet him, my husband Jack died. I won't go into it,

but I was in bad shape. I used to go to bed at night and pretend that I had a date with Jack, you know. Eventually, I decided that I had to do something that would totally occupy my mind. Since I wasn't an actress, I figured the next best thing would be directing and producing. I'd been on the sets of a few pictures when I worked in distribution and I loved anything connected with filming." By the way, Wishman is a cousin of producer Max Rosenberg, who co-founded Amicus Films in England.

In her first production, the Eastmancolor *HIDEOUT IN THE SUN* (60), two bank robber brothers hide out in a nudist camp. Director Larry Wolk, went on to make *NATURE'S SWEETHEARTS* (63). Star



Wishman on location

Dolores Carlos was later in other nudies like *NATURE CAMP CONFIDENTIAL* (61), *MUNDO DEPRAVADOS* and even *A TASTE OF BLOOD* both 67). "Remember, I had never made a film before. I had worked in distribution for Joe Levine, but distribution and production are completely different. The only difference is that I, as a distributor, knew where to go with a picture when it's completed. Now, *GARDEN OF EDEN* (54) was the first nudist camp film. I knew Walter Bibb who made that picture, we were actually very friendly." Bibb spent a great deal of time and money in court trying to get his picture past the censor boards. "Yes, but he was also making money. And I decided that I was going to do the same thing. So my sister gave me some money,

\$10,000, which was a lot of money in those days!, and I shot. And when I saw what I had, I thought I was going to die. I had a bunch of junk! When I used to go to bed at night, I'd say to myself, 'If I pay my sister Pearl back \$10 a week for a million years ...' Finally, I told my sister the truth, and she gave me another \$10,000. Everyone said to her, 'Are you crazy?' but she said, 'I don't care if I get it back if it's therapy for Doris.' That's the kind of family I have."

"I shot again and I liked what I had, but I didn't have enough money to finish the film. So I went to New York and I made a deal with Astor Pictures to distribute the movie and they financed the rest of the film. But after they took the film, Astor was bought by

another company. Then, the negative to my film disappeared. I went to every lab, but it just didn't exist. Time elapsed. You see, the thing was that I kept working after HIDEOUT so that eventually, I forgot about it. But somewhere in the back of my mind I thought I had a dupe negative. Then about five or six weeks ago, I found it. It's very nostalgic, really. My niece Judy wrote the theme song for it, "Hideout in the Sun," which is great! And Ralph Young of Sandler and Young sang it. And Doc Severinsen did the orchestration. I can't really explain it to you, but there's something touching about the film, and yet it's just another little nudist picture. Now, of course, this film's a classic and has become a collector's item." HIDEOUT didn't have many playdates (it played for a few weeks in Boston) and she didn't make any money on it at the time. "No. It was impossible. It didn't play in too many places. It's quite rare. After I paid back my sister, the distributor kept the rest. And then when the negative disappeared, I couldn't make any more prints. I think there were originally only two or three play dates." Doc Severinsen became the orchestra leader for THE TONIGHT SHOW in 67. Singers (Tony) Sandler (from Belgium) and (Ralph) Young (from the Bronx) later had their own network TV show in 69.

She produced, directed and wrote the better known NUDE ON THE MOON (PV #8) as "Anthony Brooks." Two astronauts rocket to the moon and discover (nearly) naked women there. It was shot at the Coral Castle in Homestead Florida. This picturesque tourist attraction, used in other films including THE WILD WOMEN OF WONGO, was destroyed during Hurricane Andrew in 92. The music was (again) by Doc Severinsen and Ralph Young sings "I'm Mooning Over You." Marietta stars as the Queen of the Moon. "When you don't have much money, you've got to have gimmicks. I thought the idea of nudes on the moon would be unique, you know, different. Of course, at that time there was talk of going to the moon and stuff like that, so I thought that would be a perfect time to make that kind of picture. Naturally, I ran out of money as usual, so I just did the best I could. When my family first saw it they said, "Doris, you're crazy!" But now, this has become a cult picture.

Wishman was the one and only woman who made nudist camp films. "Well, it got me a lot of gratuities! Being the only woman, I was sort of an attraction. For example, when I made my second film, NUDE ON THE MOON, I got quite a lot of credit. All I needed cash for was raw stock, cast and crew,

and location. And when I got my money from the distribution, I always paid everybody, so I had a very good reputation. And that's how I was able to keep working." She had few problems being taken seriously as a female director. "There were remarks, but it didn't bother me. I was paying my dues like everyone else. It's actually very hard to remember how I felt then, to be perfectly honest. But everybody was very nice, I don't remember anybody being other than that. I really made these movies with love and care. If you look at the other nudist films made at this

time, you'll see the difference. I really tried very hard, whereas the others were only interested in the commercial end of it. Of course, I was interested in that too, but I was also interested in making the best film that I could."

BLAZE STARR GOES NUDIST (PV #10) featured the famous red haired stripper (aka Fannie Belle Fleming). "Well Blaze was working at a club in Miami Beach and I thought to approach her and see if she'd be in a film. So I went to the club to speak with her and it turned out she was very excited about doing it. Then I got

Ralph Young of Sandler and Young. I knew Ralph accidentally, actually. He had an agent in the same building that I used to work in when I was in distribution in New York and we became friendly. So I asked Ralph if he'd be in the film too and he said he would. Blaze was very cooperative. She was really a gem." BLAZE was later retitled BLAZE STARR: THE ORIGINAL to cash in on the Paul Newman movie BLAZE (89). It also played in Chicago as BUSTIN' OUT. "You're kidding! I never heard of that title before. Whoever ran the theater must have changed it. It's very easy to take the title off and put another title on. That's really a stupid title!"

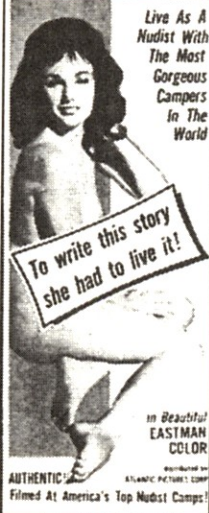
BLAZE also features blonde Bunny Downe who went on appear (often naked) in many H. G. Lewis movies (as Vickie Miles), then wrote scripts for him including SHE DEVILS ON WHEELS - ! (as Allison Louise Downe). With Sandra Sinclair (also later in Lewis movies), Mary Jo Walls, Joan Bamford, Warrenne Gray, Lee Abel, Dolores K. Norris and Ingrid Martinsen. Wishman even made a brief screen appearance in BLAZE, but she rarely appeared in her films. "You know, I was thinking the same thing. Why the hell didn't I act in these films? I did appear for a minute in my picture with Blaze Starr, and then I appeared in front of the Globe theater on Broadway in another of my films. But it's so stupid, here I had a chance to do anything I wanted. What an idiot! But I do believe in reincarnation, so in my next life I'll go to Hollywood! "



NUDE ON THE MOON (Marietta)

WOMAN REPORTER
POSES AS A NUDIST

DIARY OF A NUDIST



(She can also be spotted in NUDE ON THE MOON and THE AMAZING TRANSPLANT).

More Wishman nudist movies (all in color) were produced during the early 60s. DIARY OF A NUDIST (61) (PV #13) starred blonde Davee Decker as a reporter. She went on to roles in BUNNY YEAGHER'S NUDE CAMERA and ORGY AT LIL'S PLACE (both 63). DIARY features the same (excellent) underwater nude swim scenes as BLAZE STARR, plus Joan Bamford, Maria Stinger and Warren Gray. GENTLEMEN PREFER NATURE GIRLS (63) starred Bamford and featured Mary Jo Walls, Warren Gray, Lee Abell, Dolores K. Norris and Ingrid Martinsen (all had been in BLAZE) and more underwater scenes.

PLAYGIRLS INTERNATIONAL (63) was a travelogue nudist movie with scenes from various countries. With Betty Andrews, Betsi Warton, Cristy Fanshee, Janice Coughlin and Maria Stinger. Narrator Leslie Daniel had played the doctors assistant in THE BRAIN THAT WOULDN'T DIE. PLAYGIRLS even features a twist show with Louis Prima's band, Sam Butera And The Witnesses! It was shot by Larry Wolk. One of Wishman's best titles is BEHIND THE NUDIST CURTAIN (64). The spy story nudist film, which takes place all over the world, features Lee Abell, most of the same women as PLAYGIRLS INTERNATIONAL, plus some of the same nightclub scenes. THE PRINCESS AND THE NATURE GIRL (65) is a love triangle set in an imaginary kingdom. The two women ("from Ohio") are twins. The stars are Joni Roberts, "Sandy," and Barbara Taylor (from Lewis' BELL, BARE AND BEAUTIFUL). The rest of the women in the cast had all been in BLAZE STARR, so this was probably shot years before it's release. These three intriguing titles are currently not available on video.

THE PRINCESS AND THE NATURE GIRL was the last of Wishman's nudist movies. "Well, they became 'old hat.' After you make four or five, you know, that's adequate. And I wanted to make stories. I wanted to make feature films with different types of stories. Starting in 65, she made dramas in the New York area. These features (at least for a while) were in black and white. "Well, whether they had been in color or in black and white, the stories would have been the same. But actually, I prefer to work in black and white. When I started working in black and white, 90% of the studios were making black and white too. And then, of course, when color became popular, I had to do the same thing. And the stock is certainly less costly."

The shooting ratio for these features was low, but scenes were reshot. "There were some times when you had to shoot one scene ten times. Then, there would be times when you did it twice or three times. It really depends upon the scene and upon the actors. But your negative is always at least four or five times longer than your running time." Some filmmakers claim they would use any take, even if someone blew their lines, just to keep the film cost down. "Well, that's not movie making! Isn't that ridiculous? Look, when you are selling your film, you owe the audience integrity. You took their money, and you have to give them something for it. So when somebody blows their lines and the director doesn't rectify it, in effect, that's cheating. There are some things maybe that can't be helped, but how dare you let someone blow their lines and not rectify it! I can't believe that. That's like thumbing your nose at the audience. When I made a film, it had to be perfect."

Wishman made 7 black and white adults only dramas, all shot in the New York area. The first, BAD GIRLS GO TO HELL (65) (PV #7) stars Gigi Darlene (who had been in movies including GIRLS ON THE ROCKS and NAUGHTY NUDES) as a traumatized woman who flees to Manhattan. Everything she experiences turns out to be a nightmare. It features Sandee Norman and Darlene Bennett. All of them went on to HOT NIGHTS ON CAMPUS. Actors in most Wishman movies are unknowns, but SEX PERILS OF PAULETTE (65) features the film debut of Brooklyn's Tony LoBianco (THE HONEYMOON KILLERS). Another actor, Bob Oran was in most of Wishman's b/w movies. Anna Karol stars as Paulette (from Ohio) who becomes a hooker in Manhattan. With Darlene Bennett, Pamela Fields and Marlene Starr. Wishman also narrates (billed as "Mari Hari").

MY BROTHERS WIFE (66) (PV #8), stars June Roberts (later in KITTEN IN A CAGE) as Mary (who kills herself after two brothers played by Sam Stewart and Bob Oran fight over her. With Darlene Bennett and Joni Roberts (from THE PRINCESS AND THE NATURE GIRL). ANOTHER DAY ANOTHER MAN (66) (PV #6), stars Barbie Kemp as Ann, who becomes a hooker. It features the dream of a pimp. With Tony Gregory, Mary O'Hara, Darlene Bennett and Bob Oran. A TASTE OF FLESH (67) (PV #21) borrows from SUDDENLY (54), as two assassins take over an apartment (where lesbians live), planning to shoot a political leader from a window. With Cleo Nova (in many adults only movies) as Hannah, Michael Lawrence, Buck Starr, Layla Peters



and Darlene Bennett. **TOO MUCH TOO OFTEN!** (68) features more hookers and S+M scenes. It stars Sharon Kent, Buck Starr, Michelle Fox, Darlene and Rita Bennett and Bob Oran. **INDECENT DESIRES** (68) (PV #19) is strange one with a man manipulating a woman (Sharon Kent again) using a voodoo doll. Kent's next role was in **TURN ON TO LOVE** by John (ROCKY) Avildsen.

Many of the films depict women who are trapped by their own sexuality. Usually, they find themselves forced into prostitution.

"Primarily, I was looking for a good story. I didn't really care what it was about, as long as it was good, believable, and something I could work with. Again, I have to repeat, when you're working on a low budget, you have to think of something that has a good chance of being sold. And what is a better story than a woman who is selling her body? I thought this was marketable and, you know, I didn't delve into it in real detail. I mean, I didn't think I was holding women in shame or anything like that. Usually they came out all right in the end." Wishman's dramas are unique and she doesn't compare them to anybody else movies from the time. "No, I really wouldn't. You know, I haven't been to a movie in about ten years. And I don't have a VCR either. Would you believe that? I think I'm the only person in American who doesn't! When I look at a movie, I constantly find fault with it, they didn't cut this right, this is wrong, that is wrong, I'm not really interested."

She was the director, producer and screenwriter for most of her films. She also released many of them though companies called J.E.R., Jerand or JURI (which came from the names of two family members, Judith and Richard). "I do everything, except the camera work, because I am clumsy. I never even tried to shoot, because I didn't want to destroy the camera. But I write the script, I hire the cast and crew, I do the directing, I raise whatever money I can. I do the editing, but when I do, I sit with an editor because I can't splice. It takes me a half hour to put two little pieces together and it takes the editor two seconds." She worked directly with the editor. "Yes. And, you know, we would quarrel sometimes, but I can be convinced. I also select the music and lay the music in. I choose the stills, choose the advertising. And oh, I make the best trailers in the world! And then, of course, I try to sell the picture. So I really do everything but the camera work. I really should have learned how to work the camera too."

Viewers usually notice the odd closeups and choices of camera angles in Wishman's New York films. The main cinematographer for these (and most later Wishman movies) was C. Davis Smith. In his interview in *Ecco* #21, he said "Doris liked me as a cameraman because I never complained and always tried to do whatever she asked. She would say, 'Give me a closeup of the ash tray.' and that's exactly what I would give her. I became her cameraman of choice." He also shot movies for others and directed a few (including *GIRL FROM S.I.N.*), using many of the same actors.

Wishman seldom used talent agencies for her actors. "I didn't. You see, I felt that these people who cooperated with me should have a chance to act again, because they all wanted to be actresses. So I would use them again and again. Let me tell you how I feel. I don't care if you've had experience. I don't think that's important. The important thing is whether I think you can take direction and come across properly. You just have to please me. I don't care what you did before." The actresses were unknown outside of the adults only market. "Well the thing is, these are people who have disappeared. I don't have the vaguest idea where they would be." Would these women want people to know that they were in these movies? "Yes, I think they would. I honestly do. But these are women who are probably sixty years old now!" Wishman regular Darlene Bennett was also in movies like *OLGA'S GIRLS* and *ZERO GIRLS*.

"She was a very lovely girl. She was very cooperative. She took direction well. I had no problems with her. And I think, if I remember correctly, that she was a twin. I know I got her from an agency, but I can't even remember the name." Rita Bennett was her twin sister.

Wishman also imported two Greek films, *PASSION FEVER* and *THE HOT MONTH OF AUGUST*.

"What happened was, I was

on a vacation to Greece with my second husband (Lew Silverman, a contractor). While I was there, I noticed a film company in a building. I decided to walk in, just for the heck of it. I introduced myself and the gentleman I was talking to said, 'Oh, I've got some pictures for sale.' So he showed me a bunch of films. When I saw *HOT MONTH OF AUGUST*, I liked what I saw. And then I saw *PASSION FEVER*. I wasn't sure about it, but it was like getting these pictures for nothing, I think they were \$2,000 each. So I bought the films and they sent me the dialogue sheets so I

POSSESSED WITH SEX...
THEY KNOW NO SHAME



**BAD
GIRLS
GO TO
HELL**



BAD GIRLS GO TO HELL

would know what they were saying. Anyway, I was back in New York and all set to start working on HOT MONTH OF AUGUST. I was reading a book on the local out to Forest Hills and when I got off the train, I forgot my briefcase. And the dialogue sheets were in the briefcase! I tried very hard to get the briefcase back, but I couldn't. I called Greece and told them what had happened, but they said they couldn't send me any more sheets. Now, I didn't know what anyone was saying! So, I sat at a moviola with some other fellow, and, let me tell you, it was very costly, but it was so exciting. We put words into their mouths! I didn't have the vaguest idea what they were saying! But it was so much fun doing it. Of course it was very costly. The boy who did the dubbing had to get paid. And you had to pay for the use of the moviola. It might take you a whole day to just figure out four or five lines! It took weeks. But when we were finished, under the circumstances, it turned out very good. I shot stuff and re-edited some stuff, but I wasn't the director."

On some of the later features, she used pseudonyms (including Louis Silverman). "Well, for example, when I thought they were too sexy, I got a little nervous. I was afraid that I'd get in trouble. I didn't do it because I didn't want people to know who I was, I did it because I didn't want any trouble. Of course, everybody always knew it was me, so it didn't do me much good! And then I would make up a lot of fictitious names so that there would be more names on the credits. To make it look as though there were more people working on the film.

LOVE TOY (68) was Wishman's first color movie since the nudist colony days. Made the first year of the new MPAA ratings, it includes (according to a catalog), "bondage, spanking, sadism, lesbianism, voyeurism, masturbation, a menage a trois and incest." One of the stars is Uta Erickson. THE AMAZING TRANSPLANT (70) (PV #2) stars Juan Fernandez as a man who kills women after receiving a penis transplant. It was filmed in Brooklyn and Doris herself, appears. Most Wishman features are considered exploitation. "I'll tell you something. Every movie is an exploitation movie! Any movie that is advertised is exploited. GONE WITH THE WIND is an exploitation movie! " The term "exploitation movie" was used a lot in the Sixties. "Well, I think they were talking about nudity and sex, which is ridiculous. Even a Hollywood movie exploits these, otherwise it wouldn't make any money! Therefore, I still say that

every film is an exploitation film." That includes her own movies of course. "I would say that they are exploitation movies. I can't deny that. But I would also say that they are exploitation movies that were made with love and care. I might not have succeeded for money reasons, but I really, really, really put more time and care and whatnot into these films. And then don't forget also that they were made with my blood!"

Her best known cult features followed. DEADLY WEAPONS and DOUBLE AGENT 73 both star (73-32-36) stripper Chesty Morgan as Zsa Zsa. Chesty (aka Lillian Wilczkowsky from Poland) smothers enemy agents with her breasts in the first film and takes photos of dead agents with a camera implanted in her breast in the sequel. She also wears some pretty wild clothes. "Well, she had to have special clothing because, well, you know what she's like. So she would go down to some place on the east side of New York and she'd get these tremendous bras and whatnot. Every time she needed anything, she had to go to these special places. So actually, I can't say that I dressed her, because she had to get those things. They were mostly paid for by me, but she chose them. That's the way she said she felt comfortable, and I felt it was all right with me because it looked weird and that was good. And her bosom was her own. She never had an implant or anything. But she did have a pretty face, and the rest of her body wasn't bad. She had her hair dyed, but she wasn't wearing a wig." The two Chesty movies (both with DEEP THROAT star Harry Reems) were filmed as early as 1970 but completed and released later. DEADLY WEAPONS was even picked up by the AIP offshoot Hallmark. John Waters is a major fan and featured Chesty scenes in his SERIAL MOM. The two features were shot at Wishman's own apartment on Queens Blvd. in Belmont Park and at the Nyack, NY home of her cousin Miriam.

KEYHOLES ARE FOR PEEPING (OR IS THERE LIFE AFTER MARRIAGE?) (72) (PV # 3) is a goofy sex comedy (with lots of nudity and sex) starring Sammy Petrillo. See PV # 11 for an interview with the former Jerry Lewis imitator. THE IMMORAL THREE (73) (PV #13), shot in

New York, Las Vegas and Miami, was sort of a sequel to the Chesty Morgan movies (with Cindi Boudreau, Michele Marie and Sandra Kay as Chesty's daughters). It had lots of nudity and murders.

LET ME DIE A WOMAN (78) was an outrageous, graphic documentary that would make a perfect double bill with Ed Wood's GLEN OR



GLENDA. "The woman who owned the nudist camp that I used to film in, Zelda Suplee, called me after many years. We had become fairly friendly, and she told me that she was working with transsexuals as a sort of therapist. I thought this was very interesting. I was looking for something different for a film, you know, when you're making low-budgets, you've got to have a gimmick. So I told her and she gave me the name of Dr. Leo Wollman who worked with these transsexuals. Everyone in that picture was real! There are no actors in that picture, I mean, they were acting when they were working with me, but they were real transsexuals. I wrote a book about it." The book was sold at screenings, but her name isn't on it. "Well, I was embarrassed. I was going to distribute the film myself and sell it with the book. In other words, if a guy was showing the film in his theater, he would buy the books and sell them in the lobby. The book is based on true stories that I fictionalized that were told to me by Leo Wollman. They're all true. Wollman was very happy to do it. But had I known what I was getting into, I really would have stepped aside. I found the transsexuals to be very sad and lonely people. Because of that, I paid them more than I paid anyone else, to ease my conscience, I guess. I didn't want to think that I was exploiting them, although I really wasn't. They were all very happy to be in the film."

"I spoke to one of them, Debbie, for a number of years. There was another girl I talked with who was also a transsexual. She had been a he. She told me that she met this man who was an attorney in Philadelphia and that they fell in love and were going to get married. She told him the truth, but of course, he didn't tell anybody. At the wedding, this boy's mother came over to her, and she said, 'I know about you.' Well, this woman looked at her aghast, and the mother said, 'I know about you. You're a schikse!' You see, the boy was Jewish! Well, she was so relieved because she thought that she was going to say that she knew she was a man! And I think this girl's father was a Senator some place!"

A NIGHT TO DISMEMBER (PV #10) was Wishman's only horror movie. Started in 79, it was "completed" in 83. "What happened was that the laboratory that held the negative was going out of business and some disgruntled employee destroyed a bunch of negatives, one of which was mine. My

negative was worth about \$500,000, that was what I had spent on the film. That wasn't much to the lab, because they had films from big companies like MGM, but to me it was everything. And I had already sold the picture to somebody in Chicago, so I'm sure you can imagine how I felt when I had nothing to give them! After that, I spent eight months trying to save the film. I didn't eat, I didn't sleep, I was a mess. When my family saw me they said I looked as though I had just come from the Holocaust!" Much of the original footage was destroyed. "About a third. I had finished cutting the film on a work print, but when I went to conform the negative to the work print, I realized I didn't have enough negative. So I went to the lab and found out what had happened. Now, while a company like MGM or Universal can bear the loss, I couldn't." She couldn't hold the lab liable though. "No they weren't because I had neglected to take insurance. I felt that it wasn't necessary because I had never had any trouble at the lab before. And it really wasn't their fault, it was the employee." NIGHT was released overseas only.

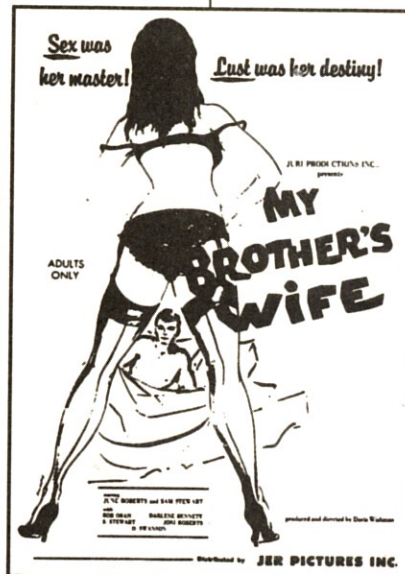
Since Wishman had used actors known from porno movies (Harry Reems, Kim Pope in THE AMAZING TRANSPLANT, John Holmes in LET ME DIE A WOMAN, Samantha Fox in A NIGHT TO DISMEMBER...) in some of her later

features, some people think she directed hard X films herself but she denies it.

Many people have become Wishman movie fans in recent years and festivals of her films have been held at Harvard, in Berlin and in L.A. "You know, it's like a different world. Artistic values have changed. In spite of all the drugs and

everything else, you'd be surprised how many people are interested in art today. Most people are tired of the same old Hollywood movies. The Glitz, the Glamour. They have no heart. They're like bodies without a soul. In spite of everything, my pictures are more or less down to earth. But I can't really explain why suddenly there's a clamor for these films. It's a different generation."

Unfortunately, Wishman no longer owns most of her own films. "I got a call from an attorney in Los Angeles and he said he wanted to meet with me. He actually sent me a plane ticket, so I went. He said he had seen some of my films and he was very anxious to work with me and said he would give me a letter of



Wishman was usually the producer, director and screenwriter.

- 60 **HIDE OUT IN THE SUN** (Wishman Teasure Chest) P/S
- NUDE ON THE MOON** (SW, Strand VCI) (and acts)
- 61 **DIARY OF A NUDIST** (SW)/DIARY OF A NATURE GIRL/NATURE CAMP CONFIDENTIAL
- 62 **BLAZE STARR GOES NUDIST** (SW)/(**BLAZE STARR: THE ORIGINAL**) (Monarch)/BACK TO NATURE (and acts)
- 63 **GENTLEMEN PREFER NATURE GIRLS** (SW) PLAYGIRLS INTERNATIONAL
- 64 **BEHIND THE NUDIST CURTAIN** (NATURE GIRLS UNLIMITED)
- 65 **THE PRINCE AND THE NATURE GIRL**
- BAD GIRLS GO TO HELL** (SW)
- THE SEX PERILS OF PAULETTE** (SW)
- TOO MUCH TOO OFTEN!** (SW)
- 66 **THE HOT MONTH OF AUGUST** (SW) (Greek)

- 67 **MY BROTHER'S WIFE** (SW)
- ANOTHER DAY, ANOTHER MAN** (SW)
- A TASTE OF FLESH** (SW)
- INDECENT DESIRES** (SW)
- 68 **THE LOVE TOY** (SW)
- 69 **PASSION FEVER** (SW) (Greek)
- 70 **THE AMAZING TRANSPLANT** (SW) (and acts)
- DEADLY WEAPONS** (Strand VCI)
- DOUBLE AGENT 73** (Strand VCI)
- 72 **KEYHOLES ARE FOR PEEPING** (SW)
- 73 **THE IMMORAL THREE** (SW) (HOTTER THEN HELL)
- 78 **LET ME DIE A WOMAN** (SW)
- 83 **A NIGHT TO DISMEMBER** (VSOM)
- 89 **INCREDIBLY STRANGE FILM SHOW** (U.K.)
- 93 Peach Of Immortality video "Spatters Of A Royal Sperm"
- 94 **SERIAL MOM** (HBO) (DOUBLE AGENT 73 scenes)

credit to his bank so that I would have enough money to make whatever I wanted. So we made a deal. It turned out he was a movie buff. Now, I had loads and loads of pictures at the lab. If you keep a film in a lab and don't use them, you have to pay storage. I would have had to pay storage of about \$500 a month. So he said his son and his son's friend were interested in buying a lot of films and maybe I could sell them mine.

I was kind of excited because I had some great ideas that needed money. So I said okay. Well, let me make this short... Three months later, he was dead. He died of cancer." No provision was made by his estate to honor the letter of credit. "Of course not. Look, I had a deal with him, not his wife." She didn't even get her films back." No, I never did. To be honest, I didn't know what was going to happen with them. I really didn't think they were worth anything."

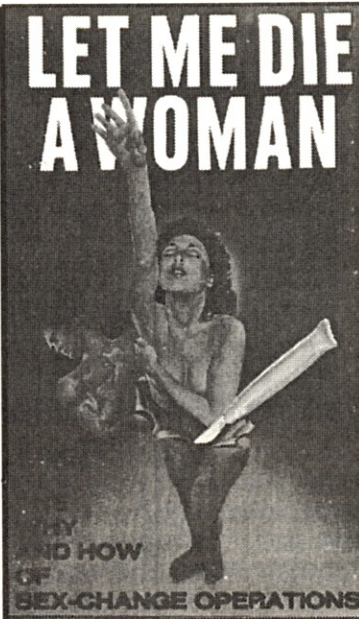
She has never made much money and couldn't call her career a real success. "Not a financial success. But maybe an emotional success. I want to keep making movies! But I want to make movies that I like. I'm working on a film called DILDO HEAVEN. It's sort of a sex comedy and it has some very

unusual scenes in it. I shot it on video." She doesn't like using video though. "I loathe it. I like film and I probably won't make any more videos. Although I shouldn't say that, because then nobody will want to buy the picture! Let's just say that I prefer film. I'm also working on a book about my life, and this is extremely important to me. I want the book to bring out all the things I've left unsaid and undone. It will talk about all the stupid things that have happened to me! And about my love life! This isn't just a book about my films, it's really a book about me."

And if she had all the money she needed? "First of all, I would set a portion aside for my family. Enough so that they'd be comfortable, even have luxury accommodations. Then I'd make a film. In fact, there are two films I'd like to make, both from scripts that I've written. Then, I'd be

broke again. 'Okay, now what do I do? I just spent all my money again!'"

Thanks to Phil Oppenheim, Michael Faust, Paul B. Gaita, Kelly Luvo and Tom Smith.



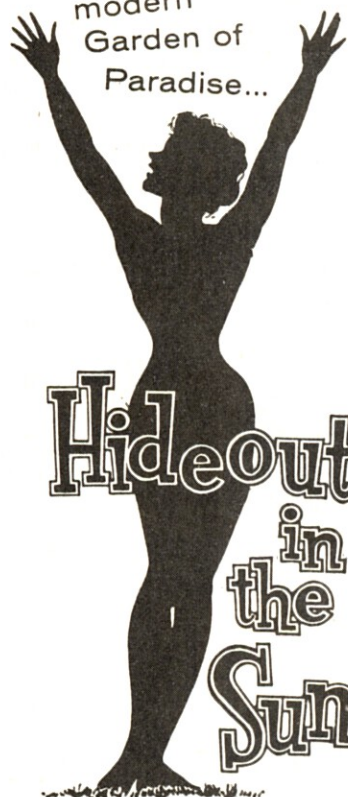
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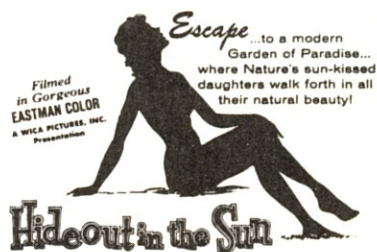
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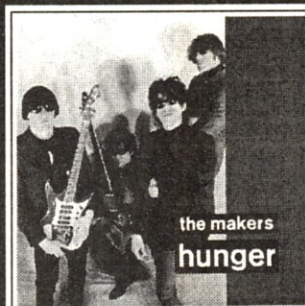
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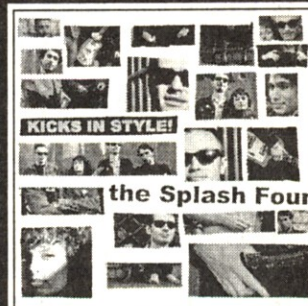
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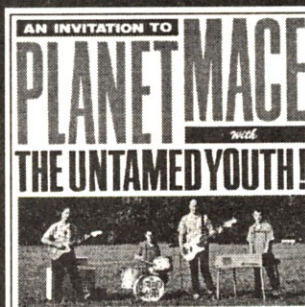
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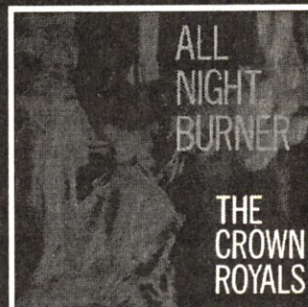
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ON THE ROAD

In June, we attended a two day music festival on New York's Randall's Island (where a major rock festival was held in 1970). The Guinness Fleadh, also presented earlier in London, featured Irish, British, American and Canadian acts, presented in a stadium, and at the same time in several tents (like at the New Orleans Jazz Festival). The admission price wasn't bad, but once you there, things got real expensive (\$3 for a small bottle of water for instance). I've never been searched so thoroughly and even had to "surrender" my Swiss Army knife (I got it back early thanks to an under-standing cop). Overpriced Guinness beer was everywhere, but if anybody seemed to be getting drunk, they were escorted out by guards. I think they were expecting a riot or something. Luckily there was enough great music to make it worth while.

The highlights for me were headliner Van Morrison and Richard Thompson. My previous record for seeing a band over the longest period of time was NRBQ. I saw them in Cleveland when their first LP came out back in 69, (they opened for the Allman Brothers), then again in Manhattan in the early 80s. I had seen Morrison (from Belfast) at a Cleveland teen fair in 67. I think he only did two songs (including "Brown Eyed Girl," of course) but I'll never forget that Morrison, who had recently quit Them, lip syched to records and seemed extremely awkward and nervous up on that small stage. 30 (!) year later, he has a large (James Brown inspired) "Rhythm and Soul Review" with horns and backup singers. He wore a white suit and hat and still closes his eyes a lot. I didn't know the majority of the songs and he ignored frequent shouts for "Gloria," but the late night show was exciting and emotional and we stood as close as possible in the large crowd. It was also great to see Georgie Fame (on keyboards and secondary vocals). I only wish Fame (a star on his own in the 60s) had a solo spot ("Yeh Yeh," maybe?)



Van Morrison



Richard Thompson

like original Moody Blues singer Denny Laine used to have when he was with McCartney and Wings.

I've been a long time Richard Thompson (and early Fairport Convention) fan, so it was great to finally see him. He did a solo show and again, I didn't know most of the songs (from more recent LPs than I own I guess), but he was excellent and was also very funny between songs. Some people we were totally unfamiliar with were program highlights. Charismatic Dublin folksinger Christy Moore (once with the group Planxty) was similar to how I imagine Woody Guthrie might have been like. I especially enjoyed John Wesley Harding who did some funny talking blues and Susanne Vega was good. Except for a pretty amazing closing number, we weren't that impressed with Sinead O'Connor (who had a band almost as large as Morrison's) and Soul Asylum and Natalie Merchant (who I had seen once with 1000 Maniacs) were pretty forgettable. We also saw Jimmy Dale Gilmore, Paul Brady and many others. I wish we could have seen The Neville Brothers, Morrison's daughter Shana and Black 47 too. We also wish we had gone to the other recent Randall's Island music festival (a benefit for Tibet) so I could have finally seen Bjork!

My first on-line interview was done for actress Debbie (HELLBLOCK 13) Rochon's Illumination Gallery talk show which can be reached at www.pseudo.com. Download the interview in it's archives (the file has both audio and video plus film clips). Her show is live on Fridays.

Reviews have started to appear for Those Were Different Times (Scat CD - \$15 or LP set - \$25), featuring The Electric Eels (12 tracks), Mirrors (10 tracks, I was the drummer) and The Styrenes (7 tracks). Here is one: "These 29 tracks from three defunct Cleveland bands document a scene that was so far underground few suspected it's existence. Recorded at a time (1972-76) when

taking cues from the Velvet Underground earned derision instead of status points, these songs presage punk, new wave, and lo fi with dead-on accuracy. Recommended to those who love the sound of bombed-out bohemians at play. B+” - Entertainment Weekly. It's also getting college radio airplay. The limited edition vinyl version sold out right away and is being repressed. Both versions are more impressive than I expected and feature informative, heavily illustrated, song by song booklets held together by actual bolts. Scat is at 6226 Southwood, #3E, St. Louis, MO 63105.

If you get AMC (American Movie Classics), check out their Halloween Monster Mania series (Oct 30-Nov 1) including: DR. CYCLOPS (40), THE LEOPARD MAN



CATMAN OF PARIS

(43), THE LODGER (44), ISLE OF THE DEAD, THE CATMAN OF PARIS and THE UNKNOWN (all 46), THE MAZE and THE BEAST FROM 20,000 FATHOMS (both 53), THIS ISLAND EARTH and TOBOR THE GREAT (both 54), INVASION OF THE BODY SNATCHERS (56), THE CURSE OF FRANKENSTEIN, THE UNEARTHLY and THE LAND UNKNOWN (all 57), THE HORROR OF DRACULA and THE COLOSSUS OF NEW YORK (both 58), THE GIANT BEHEMOTH and THE MUMMY (both 59), THE MASK and GORG0 (both 61), THE OLD DARK HOUSE (63), DR. TERROR'S HOUSE OF HORRORS (64), THE OMEGA MAN (71), BLACULA and CAPTAIN KRONOS (both 72). Several of these are seldom aired anywhere.

PV

PV Editor wants VHS copies of: BECAUSE THEY'RE YOUNG (60), CALYPSO HEAT WAVE (57), CHA CHA CHA BOOM (56), CHRISTIAN LICORICE STORE (72), COUNTRY BOY (66), COUNTRY MUSIC CARAVAN (64), DAYTONA BEACH WEEKEND (65), DISK-O-TEK HOLIDAY (66), FROM NASHVILLE WITH MUSIC (69), GRAND OLE OPRY (40), HEY BOY, HEY GIRL (59), IT'S YOUR THING (70), JOURNEY THROUGH THE PAST (73), JUKE BOX RACKET (60), JUST FOR YOU (64), LEONARD MALTIN'S MOVIE MEMORIES - SOUNDIES Vols. 1, 3, 4 (BMG), NEW ORLEANS (47), SQUARE DANCE

JUBILEE (49), SURF PARTY (63), TENNESSEE JAMBOREE (64), THAT TENNESSEE BEAT (66), WHY? (71), starring O. J. Simpson and Tim Buckley (!), and WILD WILD WINTER (66). I also need these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 # 6, Vol. 2 # 9 (all 1969 -newspaper format), Vol. 3 #1 - 71 (dollar bill cover), Oct., Nov. 79, May 81, Nov., Dec. 85, Jan., Mar., Aug. 86, May, Aug., 88. And these issues of **MOJO** (UK): #s1 through #5, 7, 8, 10, 23, 24. **Will buy or trade. Write to 3309 Rt. 97, Narrowsburg, NY 12764 or call (914) 252-6803.**

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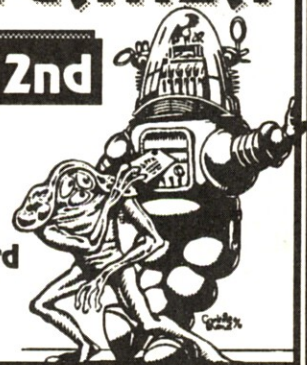
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Les Demons aka Sex Demons 1973 Jess Franco
Exclusive 103 minute print restored by Video Vortex - This print is
almost 30 minutes longer than all the other prints going around.
Daughters of a witch that was burned at the stake fulfill her curse by
infesting a convent of nuns with perverted sexual fantasies - this is
the most complete version available. Extra sex scenes extra inquisi-
tion torture. This film is one of Jess Franco's best. widescreen
Don't Deliver Us From Evil Fantastique/horror film by
Joel Seria. Two female students at a religious school who adore
Satan commit many sinful crimes, including murder, that they
describe in their secret diary. This film was promoted as being the
only French film banned in France. Uncut French version
widescreen

Vampyros Lesbos 1970 Jess Franco - young women are
enticed to go to a castle by a beautiful female vampire who commits
vampiric lesbian acts on them - restored print contains scene
missing from new German release - subtitled - letterboxed
Play Motel 1979 XXX giallo in Italian - uncut version. Clients
have their sexual fantasies come true at a roadside motel. They are
then blackmailed.

House With Windows that Laugh 1976 A painter is
called to a rural town to restore an old painting. The previous artist
was obsessed with capturing the last moments of life & had his
sisters torture his models to death - subtitled in excellent quality.

Bare Breasted Countess aka Jaccula 1973 Jess
Franco, Lina Romay - xxx version in English - a countess sucks
blood as well as other things - this letterboxed print was compiled
from 3 alternate prints making this the longest in existence Contains
a supplemental section with alternate versions of scenes.

Lizard in a Woman's Skin 1971 Lucio Fulci - contains
the notorious whining dogs with their stomachs cut open scene
missing from most prints that landed Fulci in court
The Boogens 1982 tentacle monster in abandoned cave Best
print available anywhere.

Nightmare Concert 1990 one of Lucio Fulci's goriest with
both endings. Lucio plays himself, a director who can't get away
from death and gore, longer than Italian print and all the versions
under the title A Cat in the Brain offered by others

Erotic Nights of the Living Dead 1979 uncut xxx
16mm print is longer than the French or Italian video versions
offered by most others - Joe D'Amato - subtitled by Video Vortex -
gory, rotting flesh eating zombies, cannibalism, nudity, Laura
Gemser

Things 1989 a mad doctor impregnates an infertile woman which
causes spider like creatures to rip out of her stomach and try to eat
the remaining cast members - lots of slime & gore - with porn star
Amber Lynn, really goofy dialog - we have exclusive rights to this
title

Marquis De Sade's Justine 1968 Uncut version running 2
hours long. Its almost 30 minutes longer than the Japanese version
offered by some others and the version titled Deadly Sanctuary.
Klaus Kinski, Jack Palance, Howard Vernon by Jess Franco

Werewolf and the Yeti 1975 uncut - Paul Naschy goes in
search of the yeti and comes across 2 female vampires who eat his
guide and bite him causing him to revert into a werewolf - culminating
in a fight between the werewolf & the yeti - contains all the cannibal-
ism, nudity & torture cut from all other versions

Seven Orchids Stained in Red 1972 excellent exclusive
letterboxed subtitled print, gory giallo directed by Umberto (Make
Them Die Slowly) Lenzi

Ogroff 1985 Gory film featuring a leatherface type who likes
decapitating people and eating flesh. He is surrounded by human
body parts. In French with almost no dialog

Wax Mask 1997 This is the film Lucio Fulci was to direct before
his death. Produced by Dario Argento. Gory with cool ffx. In English
widescreen.

Incredible Melting Man 1978 Uncut version restores the X-
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Katharina Die Nackte Zarin XXX Euro trash, period film
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THE ORMONDS

Into the Strange Unknown:
The Untamed Story of Nashville's First Family of Film

By David D. Duncan and Jim Ridley

Ron Ormond has never received the notoriety of contemporaries like Russ Meyer or Herschell Gordon Lewis, primarily because his films have been hard to find in the past decade. Even so, Ormond and his family production company, the Ormond Organization, have achieved a modest renown that continues to spread. Their distinctive movies are sought after by video collectors, and last fall Nashville's Sinking Creek Film/Video Festival, one of the country's oldest and most prestigious showcases for independent film, honored the Ormonds with a tribute.

It's safe to say that the movies that bear the Ormond name are unlike anything else you've ever seen. They are a fascinating mixture of the sacred and sleazy, the prosaic and the surreal. They belong to a time before VCRs and cable when maverick independent moviemakers gambled their fortunes to piece together financing for picture after picture. On the fringes of the filmmaking industry, only one criterion applied: Could it sell? Ormond pictures could sell, and they sold big. They scored with beasts, beatings, and buxom babes. In their adopted hometown of Nashville, where Ron ultimately relocated his films, his financing, and his family, they filmed country when country wasn't cool. Their artistic credo was spelled out in blazing letters atop their mid-1960s pressbooks: "It's Exploitable!" Then, when the Ormonds were at the peak of their craft, their career suddenly took its most unusual and fascinating turn of all.

June Carr was born into a New York show business family and hit the boards running at age 14. Her father Cliff ran a famous Broadway nightclub called Coffee Cliff's, where Legs Diamond and



Ron with Cecille B. DeMille

other touts would congregate after hours. Cliff had been a burlesque comic himself, often appearing with a young second banana named Bert Lahr. June's mother, Norma, was an ingenue type who also performed specialty acts in vaudeville. By the time she reached 25, June had appeared on stage alongside most of the remaining great vaudevillians, including Bob Hope, Milton Berle and Edgar Bergen. She also appeared with Hope and Bergen in several shorts for MGM, which occasionally turn up on American Movie Classics. Her travels carried her to London, where she danced the Lambeth Walk in the arms of the Duke of Windsor. June led an exciting life by anyone's standards, but her world changed forever during an engagement at

the Capitol Theater in Portland, Oregon, in 1938.



Ron, June and Tim on the way to the opening of *GIRL FROM TOBACCO ROW*

the Capitol Theater in Portland, Oregon, in 1938.

A charismatic master of ceremonies and magician by the name of "Rahn" Ormond happened to be on the same bill, and June was immediately smitten by him. She predicted on the spot that although she had never met the mystery man before, he was the one she would marry. Three short weeks later, after one all-night conversation and some fast negotiations, her premonition came true. They spent \$6 on a marriage license and paid a judge \$2 to perform the ceremony. After the wedding ceremony, June left immediately for her next show. Ron went to San Francisco to tell his mother. His mother demanded, "So where's your wife?" "In Chicago," Ron answered. "You just got married and your wife's in Chicago!" his mother exclaimed. Ron shrugged. "Things are different in show business."

From that day forward, Ron and June forged what would be a lasting personal and professional partnership. She helped Ron polish his act, and together they assembled package variety shows to take on the road. The Ormonds travelled extensively in the Southern states and spent their time between engagements with their families, who had relocated to Southern California. Despite their busy schedules, in 1950 the Ormonds were blessed with a child, Tim, who would round out the family business. As Tim's godfather, the Ormonds chose Ron's friend Bela Lugosi.

A chance meeting with Lash LaRue led to a promotional road tour, which in turn resulted in Ron crossing paths with the owners of Howco, Joy Houck, Sr. and Francis White. Howco was a flourishing film company which counted the Consolidated Theatre chain among its holdings in the South. Ron boldly offered a script tailored for Lash LaRue titled *DEAD MAN'S GOLD* and Howco approved it for production. Ron's film career had officially started, and he utilized every opportunity to learn the technique and business of film. It didn't take long for Ron to work his way behind the camera as director. From 48 to 56, he directed and/or produced and wrote over 30 feature for Howco, then Screen



HOLLYWOOD VARIETIES

Guild/Lippert.

The majority of the films were hour-long "B" westerns, the most popular of which starred Lash LaRue, a flamboyant former hairdresser who dubbed himself 'King of the Bullwhip.' LaRue, who was arrested many times after his movie career ended, later became an evangelist. It was with LaRue and his grizzled sidekick, Fuzzy St. John, that Ormond made his reputation as a reliable and resourceful talent. More importantly, though, Ormond became known to skinflint backers and studio bosses as a guy who could crank out product on time and on budget. Some other actors in early Ormond movies were Robert Lowry, Noel Neil, Don "Red" Barry and Tom Tyler.

June remained involved as well, becoming a producer at a time when women just didn't do such things. She contributed to all aspects of film production, and her role became even more pivotal once they embarked upon their own projects. "I did interior decorating if we needed it, I did all the costumes," June Carr Ormond recalls, surrounded by memorabilia in a modestly furnished room of her West Nashville home. "I did the make-up for everybody. I handled all the dialogue. I would sit behind Ron to keep track of continuity. Usually, a man and wife get on each other's nerves when they work together. But Ron relied on me for a lot of different things and I always gave him encouragement. I loved the way he wrote because he didn't write a script so much as he wrote as if he were the eyes of the camera and visualize exactly what is being seen. Very few people can do that."

June was also instrumental in the organization of personal appearance tours with Peggy Stewart and cowboy stars Lash LaRue and Sunset Carson. The most successful of these was her series of tours with The Three Stooges during the early 50s Shemp era. In her vaudeville days, June had

appeared on a bill with the Stooges in Hartford, Conn., and she knew them as well as their manager, Harry Rohm. Years later, when June had developed a reputation for road showing, she ran into Rohm. In passing, she told him, "Boy, if I could take the Stooges on the road we'd make a fortune." Rohm gave June Moe's telephone number. "Moe was the business mind, and Shemp was very nice and courteous," June remembers. She met with Moe at the Brown Derby and talked about the potential of a tour. Moe agreed, and off they went. "The Broome Brothers furnished the music and Chris Randall did a rope dance. Then out came the Stooges and did a hilarious act, they had people rolling in the aisles. Some of these people had never even dreamed of meeting and seeing the Stooges perform. In Lynchburg, Virginia, they did 5 shows a day, and each show was a packed house."

But the tour's bread and butter came at the close of the show. After each performance, June would take the stage and announce that if anyone wanted his or her picture taken with the Stooges, Moe Larry and Shemp would be willing to oblige outside—for a small fee. "The people stampeded out to get their pictures made," June says. "(We) used a camera that took 1000 pictures. The Stooges would do their antics with the fans, then give them a card to redeem the photo for one dollar through mail order. They often shot 500 to 1000 pictures after each show—and most all of them were sales." June remained friends with the Stooges for years and remembers a West Coast tour arranged for Robert Lippert as a highlight. She spent much of the tour playing poker with the Stooges' wives. One night June brought her mom, Norma Carr, who left the wives fuming while she raked in pot after pot.

In addition to the horse operas that were his bread and butter, Ormond also was able to bring to the screen some other projects closer to his origins as a travelling showman. Lippert had been a fan of the Ormonds' stage act since their vaudeville days, and he approached Ron about filming a couple of musical revues. The ex-vaudevillian shot several musicals for Lippert. **HOLLYWOOD VARIETIES** (50) featured Robert Alda as emcee, hosting acts such as The Hoosier Hotshots, Sandy and His Seals, and Twirl, Whirl, and a Girl. **YES SIR, MR. BONES** (aka **MINSTREL**

MAN) (51) included country minstrel singer Emmett Miller, Scatman Crothers and F. E. Miller (from Mantan Moreland movies). **VARIETIES ON PARADE** (51) featured Jackie Coogan, Tom Neal, Lyle Talbot and Ormond McGill And His East Indian Miracle Show. June chose the acts from her network of vaudeville contacts, and the movies were filmed on miniscule budgets on a



MESA OF LOST WOMEN

two-day shooting schedule, with an additional day allotted for pick-up shots and the filming of the intro. There were even western musicals. SQUARE DANCE JUBILEE (49), featured Cowboy Copas, Herman The Hermit and Spade Cooley and his band. KENTUCKY JUBILEE (51) included Jerry Colonna, Les "Carrot Top" Anderson and the Y-Knot Twirlers.

These projects were close to Ormond's heart—and his start as a vaudeville performer. But when the Howco company approached him about stitching together a grade-Z horror movie from some unused footage, Ormond agreed. The result, MESA OF LOST WOMEN (53), was hated by its director, but it remains one of his most notorious creations. By this point in their career, the Ormonds had made numerous connections in Hollywood. Their home served as an informal hangout for a variety of stage and screen performers. Bela Lugosi was a neighbor and close friend, and Lyle Talbot and former silent-film child star Jackie Coogan frequently dropped by for marathon games of gin rummy. (Talbot even made the Ormonds a gift of a poker set, which June and Tim own to this day.) Another pal was western star Don "Red" Barry, who convinced Ron to give parts to Barry's girlfriend at the time, Betty (later Julie) Adams ("a good little actress") started her career in Ormond's Lippert westerns. In her PV (#5) interview, she remembered, "We did six movies in five weeks! I was 'the girl' in all of them, so I had three different outfits. I had a riding outfit, a stage coach 'dress up' outfit and a 'farm girl' outfit. We'd shoot all the farmhouse scenes for all six movies in once, then all the stagecoach scenes. I had a hard time remembering who I was. Am I the 'farm girl' of the 'cow girl'? It was very funny."

Ron wasn't shy about asking his friends to appear in his films, and his friends weren't shy about accepting the work. Therefore, when Ron received a heap of salvageable footage from Tarantula, an unfinished, and unfinishable, Howco picture, he called upon his rummy-night buddy Coogan to help make sense of it. New scenes were quickly devised with Coogan as a cackling mad scientist creating a race of spider women. Ron hoped this would be enough of a plot structure to support Howco's unwieldy morass of nonsensical footage, but the odds were definitely stacked against him. "June remembers dressing the 'spider girls' (including Dolores Fuller) in cheap but effective costumes," Tim notes. "She gave them long fingernails and thick black hair." The "hair" was actually a dyed-black mop, but Tim nonetheless recalls the overall look as "creepy." June herself devised the killer ad line: "Have you ever

been kissed by a woman like this?"

As if the plotline and performances weren't wacko enough, the movie is capped by an infernal flamenco-guitar-and-harmonica score by Hoyt Curtin, who later composed music for THE JETSONS. The Ormonds remember little about the recording of the music; to the best of their recollection, it was recorded in Mexico with a single mariachi. It was so utterly inappropriate that Howco reused it for Edward D. Wood Jr.'s JAIL BAIT (54). Note: Ron Ormond and Ed Wood never worked together, although Ron suggested the title for JAIL BAIT. "(Wood) was more of a professional acquaintance," Tim remembers, somewhat coolly. Coogan and Nixon had also appeared in Ormonds OUTLAW WOMEN (PV #5), a Cinecolor (!) western comedy. The Lippert release was produced by Howco.

Throughout the 1950s, the Ormonds made similar cut-and-paste features, which relied more on June's promotional savvy than any intrinsic merit. One of these was ATTACK OF THE FLYING SAUCERS, a short made to cash in on the '50s alien-invader craze. "Since June was interested in flying saucers and had quite a few contacts in the UFO field, she met (famed 1950s UFO proponents) Rheinholt Schmidt and Dan Frye," Tim says. "In conversations with the group, June found out that this film was made and that a mother ship was portrayed. At that time, to her knowledge, this hadn't been shown before. So when she saw it, she bought it from a Mr. Nosseck for \$1,500 from Germany. Mr. Nosseck was acting as the film's agent and was soliciting it for a company in Germany."

The short was tacked onto a double bill with FIRE MAIDENS FROM OUTER SPACE and another Ormond paste-up gem, a head-scratching hodgepodge called THE ETERNAL QUESTION "This was another one of the those films that was originally bought cheap," June recalls. The footage centered on a famous "palmist" named Joseph Renault, who claimed he could read people's characters and futures through their palms. "Ron had met Joseph Renault through Forrest Ackerman," Tim says, "but he knew (the footage) needed work to have any chance of success." Thus Ron and June wrote and produced a new beginning, a suicide scene that featured Ann Calvert, the wife of John Calvert, a former matinee idol and Ormond chum, and Charlie Chaplin, Jr. As a final audience grabber, June concocted

a shrieking ad campaign that featured a huge hairy hand and threw in Hitler for good measure. The triple bill barreled through Southern drive-ins.

However, Ron Ormond took the greatest pride in projects he produced and controlled himself. Among these was UNTAMED



"Provocative Giant Standee"



MISTRESS (57), a tawdry jungle potboiler created in the same crazy-quilt fashion as MESA. Combining a short film he made for Howco with Sabu called BLACK PANTHER, actual jungle documentary footage, and new wraparound segments about a girl raised by gorillas, Ron shaped the many bizarre elements into one decidedly strange work. But he had an ace up his sleeve: a heavy-breathing ad campaign that all but promised drive-in patrons they'd see a gorilla mating with a shapely brunette. "Who would be her mate...MAN OR BEAST?" leered the Ormond pressbook.

The grosses poured in, and Ron never forgot the value of a sensational ad campaign. In 1959, Ron decided to work the sex angle even more directly with a Freudian study in sexual repression, this time in color. For once, the advertisements told the lurid truth: "Due to the unusual subject of this motion picture, words cannot describe the contents." Not to worry: the movie's title, PLEASE DON'T TOUCH ME (PV #11), said it all.

Starring the delectable Vicki Caron as a frigid housewife with a dark secret due to her overbearing mother's machinations, PLEASE DON'T TOUCH ME runs the gamut of jaw-dropping, seemingly incongruous plot elements. Included are marital discord, arcane rituals, graphic footage of Philippine flagellants, even hypnosis as a cure for sexual incompatibility. The cast was as strange as the plot. The part of a psychiatric hypnotist was filled by none other than Lash LaRue, who was looking for different types of roles in order to escape his fading western career. LaRue told Ron he'd take the part if Ron could find a role for his wife, Ruth Blair. Ron took one look at her audition and decided she was perfect for the controlling mother.

Mysticism had always played an important part in Ron Ormond's psyche. Born in Louisiana to Italian parents as Vic Naro, Ron changed his name to Ormond in tribute to his mentor, magician Ormond McGill. Now widely known as "the dean of American hypnotists," McGill had studied magic since his grammar school days in California, and he became a popular stage entertainer and "concert hypnotist," a career that continues today. (He is also the author of the Encyclopedia of Genuine Stage Hypnotism, published in 1947.) In 1942, McGill began to tour theaters in the Midwest and Canada under the stage name of "Dr. Zomb" (see PV #14), presenting a spook show known as "The Great London Hypnotic Seance." He had met Ron as a youngster on the vaudeville circuit, and the two would frequently check out the competition at other spook shows. They remained close friends for nearly half a century. After Ron underwent medical treatment for bladder cancer in 1959, he and McGill embarked on an eight-month spiritual journey to the Far East, with which he had a life-

long fascination. The two documented their travels through journals and photographs, which were published later that year in book form by The Esoteric Foundation as Into The Strange Unknown. A fascinating travelogue of arcane rituals and unexplained phenomena from India to the Philippines, Into The Strange Unknown was New Age mysticism before the term was

coined. Practical as well as mystical, Ron used footage with McGill from this sojourn throughout his career, from PLEASE DON'T TOUCH ME to the posthumously completed THE SACRED SYMBOL (84).

June's touring skills would prove an invaluable resource to the Ormond Organization. Her real strength lay in roadshowing their two independent features in the late 1950s, taking one film from town to town and exploiting it personally. When you roadshowed a picture in those days, an attention grabber was essential for maximum profit. For UNTAMED MISTRESS, the gimmick was a

man outfitted in a gorilla suit. June would chauffeur the beast down city streets in a convertible, passing out flyers with the theatre location and showtimes. According to June, the gorilla suit was loaned to Edward D. Wood Jr. for the 58 potboiler THE BRIDE AND THE BEAST. Decades later, Tim Ormond, who continues to initiate independent film projects, can still remember the sight of the guy in the gorilla suit on a sultry summer day down South, sipping Coke through a straw inserted into one of his gorilla-suit nostrils. Although June preferred other creative facets of the independent film business over roadshowing, she recalled that UNTAMED MISTRESS "was the first roadshow picture we ever handled, and we made \$90,000 in three months in Texas. So we were off and running."

The exploitation kicker in selling PLEASE DON'T TOUCH ME followed in the grand tradition of the legendary hype-meister Kroger Babb, for whom June worked briefly in the days of KARAMOJA and KIPLING'S WOMEN "We would sell 'personal hygiene booklets,' which dealt with sex education in very clinical terms," June remembers. "Two separate booklets, one for the women, one for the men. A taped pitch played during the intermission, which was about three minutes long." When the pitch instructed viewers to blink their lights once if they wanted a booklet, the lot would suddenly be flooded with highbeams. "We would make up to \$1,000 per night on book

sales alone," June says proudly.

Amazingly, the Ormonds had very little trouble with censorship on the road. "The only place June was censored was in Virginia," Tim says. "She had to get a permit, which was obtained by showing and convincing a bunch of old ladies on the censor



PLEASE DON'T TOUCH ME! (Ron at left)



PLEASE DON'T TOUCH ME!

board. June, by the gift of gab, was able to convince them to give it a limited showing. So Virginia didn't get much play, but she did show it around with the censorship seal." In their roadshow escapades, the Ormonds frequently passed through Nashville, and the budding music-industry boomtown began to appeal to them as a new center of operations. June recalls they always liked the city; what's more, it was a place where they had developed connections. Among the Ormonds' Nashville friends were Smiley and Kitty Wilson, who had known Ron and June since their vaudeville days. Smiley was a talent agent, and one of his clients was a fledgling girl singer named Loretta Lynn.

The late 50s found Ron Ormond producing weekly installments of *ROLLER DERBY* at KTLA-TV in Los Angeles for impresario Leo Seltzer, a fine person by June's remembrance. Leo hired Ron to make a series of films about the Roller Derby using two female skaters, "Elbow" Anderson and "Tuffy." The project turned into a TV series. Every Monday night, Ron went to

work for you." They remained friends for life, but Ron didn't spend much time at the Olympic auditorium after that. Hollywood was literally making Ron Ormond sick.

It would be almost five years before Ron would mount his next independent feature, *WHITE LIGHTNIN' ROAD* (65). Very much in the style of Robert Mitchum's *THUNDER ROAD* (58), a hooch-hauling classic that played rural drive-ins for 15 years, *WHITE LIGHTNIN' ROAD* was a moonshine-runnin', hot-rod-drivin', farmer's-daughter-lovin' white-trash epic of the first degree.

Racing sequences were lensed at the then-modest Atlanta International Speedway. Other location footage was shot in rural Cummins, Georgia, 20 miles north of Atlanta.

The event that would convince Ron to finally leave California came during post-production of *WHITE LIGHTNIN' ROAD*. Ron learned that Nashville was home to an inexpensive film-editing facility at Trafco, the film-production arm of the United Methodist Church. (The facility now houses Jim Owens



Ron with Lowell Thomas in Cambodia for the HIGH ADVENTURE TV series.

FORTY ACRE FEUD: June and Minnie Pearl (left), June and Ferlin Husky (right), Ron and June with Ferlin and band (bottom).



the Olympic stadium in L.A. and filmed the evening's slugfest. Seltzer and Ron ended up producing 100 episodes, which played for years in national syndication. After the Derby days, Leo asked Ron and June to produce the *SELTZER'S LITTLE PEOPLE* series, starring a group including some of *THE WIZARD OF OZ* Munchkin actors. "We have the first one for sale on video," Tim says. It features an appearance by *UNTAMED MISTRESS* co-star Alan Nixon as a giant.

While Ron worked behind the cameras as producer and (briefly) manager, his son Tim elbowed and jostled other kids as a *ROLLER DERBY* contestant. (During this time Tim skated in the junior league and for a time held the league record for knockdowns.) But the experience wasn't pleasant. Trouble with a recalcitrant skater, in addition to the regular pressures of weekly TV, was giving Ormond an ulcer. After a year, Ron had had his fill, and he told Seltzer, "I like you too much to



Productions, which produced a number of shows for The Nashville Network there.) That was all the incentive Ron needed. In 1965, the Ormonds moved their base of operations to Nashville. Settling in, they would eventually earn the title "Nashville's First Family of Film" and go on to create one of the most colorful, and most curious, chapters in Music City's history. For an enterprising low-budget Hollywood producer in the mid-1960s, Nashville looked like nirvana. Grand Ole Opry performers were just beginning to

sense the power of television and film to promote their music, and multinational conglomerates had not yet seized control of Music Row. First and foremost, the drive-in movie trade was still thriving. There was still a large and insatiable market for first-run exploitation films. And when it came to exploitation filmmaking, Ron Ormond ruled.

With the help of Smiley Wilson, the Ormonds wasted no time

in getting their first Nashville project in front of the camera. FORTY ACRE FEUD may have been a humble cornpone musical, but Ron was able to convince major Grand Ole Opry stars to perform in the film for the mere pittance of \$250 per song. "All of the people here when we first came to Nashville were very congenial and nice," June recalls. "They all wanted to get into the movies. We turned down offers to become personal managers of big country stars because it would have tied us down. We wanted the freedom to be able to take off and go anywhere whenever we chose."

After raising money from various local backers and securing talent, Ron and June began filming their slight story, which involved feuding country kinfolk and a fundraising show, at the original Bradley's Barn, a legendary Nashville studio where stars ranging from Patsy Cline to Conway Twitty recorded. The cast reads like a Who's Who of Opry stars, with endearing (if somewhat static) performances from Minnie Pearl, George Jones (lipsynching with sideman Johnny Paycheck), Loretta Lynn, Ray Price, Skeeter Davis, Del Reeves, Roy Drusky, and Bill Anderson, among others. WSM disc jockey Smilin' Eddie Hill oversaw the proceedings on screen, with comic turns by Ferlin Husky and Del Reeves. "I thought the world of Ron," said Reeves, who was "hot as a firecracker" at the time with his 1965 smash "Girl on the

Bradley's Barn to film. Everyone was a little edgy doing something like that for the first time, but Ron was real good at relaxing people."

Anderson accurately assesses FORTY ACRE FEUD as "an excuse to show a lot of music with the story being secondary." At the time, country music's experience with film (outside of westerns) was limited. Roy Acuff had appeared in some hayseed programmers in the 1940s for Republic Pictures, Ormond had made the two country musicals for Lippert and there was COUNTRY MUSIC HOLIDAY (58). But the mid 60s opened the floodgates to scores of low-budget, high-yield "haybalers." Released in 65 to booming box-office at rural drive-ins, which could net thousands of dollars in a single weekend, FORTY ACRE FEUD demonstrated an audience for low-budget country music movies. It also defined the formula of cornpone humor interlaced with country music that would later guarantee the success of television's HEE HAW.

By 1966, the Ormonds had transformed their Battlefield Dr. home into a small studio complex. During production, they would hire extra marketing staff and personnel, who would assist June in booking the movie throughout the country. In the morning, employees would receive rigorous instruction from June, who drilled them in every facet of independent film distribution. In the



Del Reeves, Ron, Bill Anderson and Claude Casey — FORTY ACRE FEUD

Billboard." He remembers Ron as an extremely professional filmmaker, watchful of every penny. "Minnie Pearl was my mother," Reeves says, "and we had this scene in the kitchen. There were some apples sitting there, and I was supposed to go over to the sink and eat an apple. We kept having to do the scene four, five times, and we were down to one apple." Ron called action once more, and Reeves was about to sink his teeth into the last piece of fruit when the director's voice came booming across the set: "Don't eat that damn apple!"

"We knew we weren't making GONE WITH THE WIND" remembers Bill Anderson, whose band appears in suits so vibrant they're almost psychedelic. "What we did in retrospect stands as one of the first times that country artists were seen as well as heard. Television was still in its infancy and there was very little country music on television, which people probably find hard to believe today. Radio was our prime medium of exposure up to that time. Film was one of the only ways for the fans to put a face with a name and sound. Everyone had a lot of fun and I think Ron kind of brought that out in us. I remember the day we went out to



June with Loretta Lynn — FORTY ACRE FEUD



GIRL FROM TOBACCO ROW: Tim, Johnny Russell, Earl "Snake" Richards and Gordon Terry

evening, Ron mapped out shots, rehearsed actors, and edited. Not content with plowing the same ground twice in a row, Ron was determined to make a backwoods epic with more dramatic impact. The Ormonds had identified three sure-fire ingredients for boffo business on the Southern drive-in circuit: fast cars and hot women in WHITE LIGHTNIN' ROAD, and a bevy of bankable country stars in FORTY ACRE FEUD. In a stroke of inspiration, the Ormonds decided to combine them all. Before they even had a script, they devised a title that would practically burn itself into drive-in marquees: THE GIRL FROM TOBACCO ROW.

THE GIRL FROM TOBACCO ROW opens as convict Snake Richards busts rocks on a prison chain gang. Before the title can even appear on the screen, an escape attempt ensues, and Snake's cellmate, Cully, takes a shotgun blast in the back. Cully cashes in his chips, but not before telling Snake the location of \$100,000 in hidden loot. Snake heads for the hills. As a trio of crooks searches

for the booty, Snake hooks up with a friendly preacher, his impressionable young son, and his two nubile young daughters: the good girl, Rita, and her wild sister Nadine, described in the Ormond press book as "a girl wilder than a peach orchard hog! A vivacious and voluptuous creature whose purpose in life is man...Any man!"

The Ormonds once again stocked their cast with local talent. For the role of Snake Richards, the Ormonds cast Earl Sinks, the son-in-law of their friends Smiley and Kitty Wilson. Sinks, from Texas, had briefly been a member of the Crickets just before, then after Buddy Holly died. Smiley, knowing that Earl had a yen for acting, introduced him to the Ormonds, and Ron thought Earl had a James Dean quality. He shaped the part of Snake with Earl in mind. Earl, in turn, adopted his character's name as his stage name. Rita Wilson, Earl's wife, was cast as Snake's "mute" love interest under the name Rita Faye. Another actor was located close to home: young Tim Ormond, who was drafted to play the young boy who befriends the escaped convict. Tim remembers the experience as one of the highpoints of his childhood. "I loved it," Tim says. "I got off from school for two or three weeks; my dad was the director; and I got to drive a Corvette Stingray. What could be better?"

In the role of Blinky, a gangster who squints frequently and waves a pistol, Ron cast future Nashville Network talk show host Ralph Emery, then a WSM dee-jay with little acting experience. "I always thought the only reason I got a part in the picture was that I could promote it on my radio show," Emery notes. Emery and country star Tex Ritter ran an all-night radio show on WSM back then, and Ormond signed on Ritter to play the preacher. Ritter took his role seriously, phoning his own pastor between takes for guidance. His demands were few. "One thing Tex insisted on was a hot lunch," Emery recalls. "I don't think we would've got one otherwise." Shooting commenced at the Ormond Organization's primary lot: the Ormonds' backyard. In his book *More Memories*, Emery remembers filming a fight scene that required him to hurl a boulder at his opponent. The thrifty Ormonds spared the expense of a papier-mache boulder by using a real hunk of concrete, which a groaning Emery would heave at a terrified cast member. In a crucial gun-battle scene, Ron got ready to film, only to find he hadn't brought a gun. Emery calmly walked to his car, withdrew a pistol from the floorboard, and handed it to the gaping director.



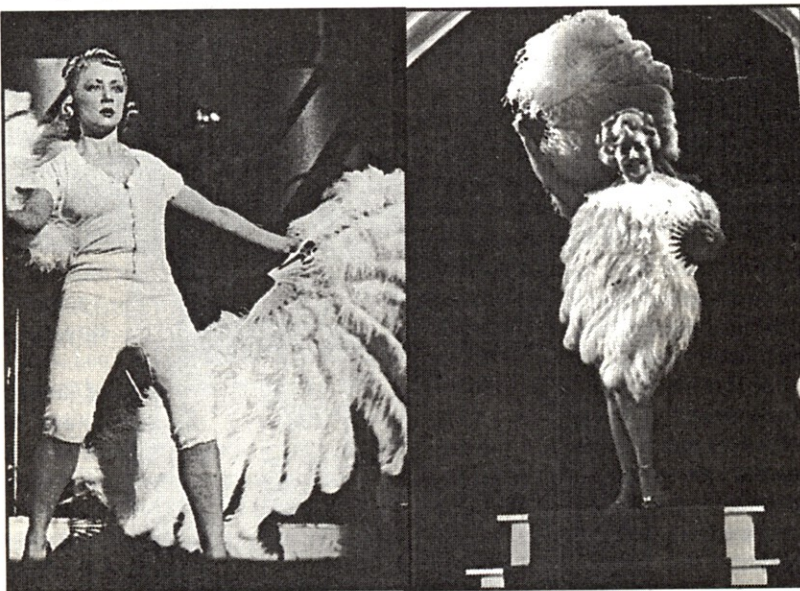
Tex Ritter with Tim in GIRL FROM TOBACCO ROW

In retrospect, *THE GIRL FROM TOBACCO ROW* serves as a kind of career summation of the Ormonds' work. Present are the usual exploitable elements: guns, gals, gags, gore, and good country music. But the movie also contains traces of a spiritual fixation that haunted Ron Ormond all his life. Despite all its sex and violence, the movie reaffirms the need for religion and the moral authority of the church: the action climaxes at the foot of a church's altar, as Snake finds salvation in death. *THE GIRL FROM TOBACCO ROW* provided an odd mixture of lurid backwoods melodrama and dead-earnest spiritual instruction. It would only preface the work to come.

Ron Ormond's other passion outside of his family and film was aviation. He received the rank of colonel in the Air Force Reserves in the late 1940s, and he later served as deputy wing commander of the Civil Air Patrol in California. He even owned a small commuter plane, a Navion aircraft once owned by Frank Sinatra. (It was a gift from Robert Lippert.) But not even that experience could have prepared him and his family for the incident that occurred en route to the Louisville premiere of *THE GIRL*

FROM TOBACCO ROW in 67. The Louisville show was to be a gala event by Ormond standards. Personal appearances were a sure-fire audience grabber, and the Ormonds had lined up much of the cast for the premiere, including Tex Ritter, Earl "Snake" Richards, Rita Faye, Gordon Terry, and Johnny Russell. Ron, June, and Tim planned to fly their plane up to Louisville in time for the show.

They had just taken off from an air field near Nashville when their aircraft's single engine overheated. In a terrifying instant, the plane smashed into a cow pasture near Donelson, Tenn. "It was weird," remembers Tim. "I looked over, and my mom and dad were just lying there with debris all around." Unhurt, Tim scrambled over a fence for help, cutting himself in the process. All miraculously survived, but extensive injuries kept Ron and June in the hospital for six weeks. For Ron Ormond, the



June does her fan dance at age 26 and many years later in THE MONSTER AND THE STRIPPER

plane crash became an Epiphany that would totally change the direction of his life and films. "After the airplane accident, in fact, anytime you come close to death, you are forced to look at your life differently," Tim observes. Ron had always considered himself a seeker on the pathway of universal truth. The crash was a direct sign that God had other plans for the Ormond Organization.

Still, the Ormonds had one final exploitation masterpiece left

in them. By the late 1960s, exploitation films had gotten progressively rougher. The grosses of films by Herschell Gordon Lewis or Russ Meyer were impossible to ignore. The Ormonds hated the work of both directors, but with typical canny spirit, decided to beat them at their own game. Monsters, strippers, the movie would practically sell itself. In case anyone didn't get the message, the Ormonds gave the movie a can't-miss title: **THE MONSTER AND THE STRIPPER**.

For sheer sleaze and bloodshed, the result, also known as **THE EXOTIC ONES** (68), has no equal in the Ormond *oeuvre*. Set in New Orleans, which appears only in a Meyer-esque prologue and epilogue, **THE EXOTIC ONES** concerns a syndicate strip-club owner, Nemo (played by a bewigged Ormond under his real name, Vic Naro), who captures a caveman-like monster in the Louisiana bayous. Nemo plans to exhibit the creature in his club, but the monster breaks loose, tearing the breast off a stripper and crushing Nemo's skull (as one character observes) "like a ripe melon." One thing is certain: **THE EXOTIC ONES** is definitely the wildest movie ever shot at a Methodist production facility. (When asked if the Trafco people knew what the Ormonds were shooting, Tim just smiles.) Ron and June rounded up a cast of exotic dancers led by one Georgette Dante. In front of a spare "nightclub" set, each ecdysiast performed her specialty act in garish color to swanky "swinger" music, while the Ormonds kept the cameras rolling.

"Both Ron and June went to New Orleans to find the strippers for the movie," recalls Tim. "They had relatives in New Orleans who knew one of the club owners. The club owner introduced them both as movie producers to the strippers." One of the most striking strippers was Titania, described by Tim as a strong woman with an edge. "Titania grew up as a carny, traveling with her mother as she performed a striptease act at carnivals and events across the country," June recalls. "While it was a different form of show business, it was the biz, nonetheless." She remained a friend of the Ormonds for many years afterward and sent them a condolence card after Ron's death. Another of the strippers was none other than June Ormond, who reprised a union-suited fan dance from her vaudeville days.

As for the monster, Ron noticed that his next-door neighbor, the towering rockabilly singer Sleepy LaBeef, then a Columbia recording artist, fit the physique he had in mind. "It was typecasting!" roars LaBeef, whose career as a rockabilly powerhouse continues in its fourth decade. For three weeks, LaBeef skulked around a swamp near Tullahoma, Tenn., in a loincloth and frightwig, peeking through bushes and growling through ragged false teeth. It is LaBeef who contributes the movie's most infamous moment, when the monster rips off the

arm of a pursuer and beats him to death with it.

The pursuer was played by Cecil Scaife, a famous Nashville music executive and Sun Records PR man who worked promotion for Columbia at the time. (His son, Joey Scaife, produced Billy Ray Cyrus' blockbuster single "Achy Breaky Heart.") A Columbia artist bludgeoning a Columbia exec with his own bloody arm, well, the sight is no doubt cherished to this day by anyone dropped from the label. LaBeef also figured prominently in another shocking scene, in which the monster bites the head off a chicken and smears himself with its blood. Tim says that LaBeef didn't kill the chicken himself; that task was left to Titania, who swiftly wrung the bird's neck off camera and tossed it back to the monster. Editing did the rest.

The movie opened to killer business. Ever the roadshow mastermind, June arranged autograph sessions at drive-ins throughout the South. She, Ron, Tim, Titania, and other stars would appear at the concession stand between shows for audience meet-and-greets. "The people were happy to see anyone who stepped off the screen," June remembers. Nevertheless, the related hassles of independent distribution and financing soured the Ormonds on exploitation filmmaking for good. After witnessing firsthand the vagaries and dwindling returns of the faltering exploitation business, Ron Ormond decided to dedicate his life and talent to God. That's when the Ormonds entered the strangest chapter of their fascinating career.

Instead of attempting to explain the inexplicable, Ron accepted his family's survival in the face of certain death as Providence and converted his metaphysical beliefs to become a devout Christian. A second forced airplane landing in 1970, this one less eventful, only steeled his resolve. Ron wished to dedicate his life to the Lord, and the opportunity arose to

use his talents in film to spread the Word. Inspired by a mutual acquaintance, Monty Stanfield, Ron was introduced to a staunch Southern Baptist firebrand named Estes Pirkle, who led a congregation in New Albany, Miss. A dour man who resembled Ross Perot and delivered grisly hell-and-brimstone sermons in an unwavering monotone, Pirkle was intrigued by the idea of using film to reach a wider congregation.

"My dad and he met at the Dallas (Love Field) lobby for the first time, wandering around till they found each other," Tim remembers. After a meeting of the minds, they decided to proceed with the first movie. Pirkle raised the microscopic budget by seeking contributions from churchgoers on his travels; lucky "investors" would be drafted as extras or bit players. Pirkle was under the impression that Ron was going to simply film one of his sermons. Not a chance. What Ron delivered instead is the most



MONSTER AND THE STRIPPER: Sleepy LaBeef with Ron (top) and Tim

Ron Ormond was director unless noted (LL=Lash LaRue)

- 48 DEAD MAN'S GOLD (P/co-story) LL
- MARK OF THE LASH (P/co-story) LL
- FRONTIER REVENGE (P) LL
- SHEP COMES HOME (P)
- 49 **OUTLAW COUNTRY** (Grapevine) (P/co-S) LL
- SON OF BILLY THE KID** (Grapevine) (P/co-S) LL (+June Carr acts)
- SON OF A BAD MAN (P/co-S) LL
- RIMFIRE (P)
- RINGSIDE (P/co-S)
- THE DALTON GANG/OUTLAW GANG (P)
- SQUARE DANCE JUBILEE (P/co-S)
- RED DESERT (P)
- 50 THE DALTON'S WOMEN - LL
- HOSTILE COUNTRY/OUTLAW FURY (P/co-S)
- MARSHALL OF HELDORADO/BLAZING GUNS (P/co-S)
- CROOKED RIVER/THE LAST BULLET (P/co-S)
- COLORADO RANGER/GUNS OF JUSTICE (P/co-S)
- WEST OF THE BRAZOS/RANGELAND EMPIRE (P/co-S)
- FAST ON THE DRAW/SUDDEN DEATH (P/co-S)
- HOLLYWOOD VARIETIES (co- P- June Carr)
- 51 **KING OF THE BULLWHIP** (Grapevine) (P/D) LL
- THE THUNDERING TRAIL** (Grapevine) - LL
- THE VANISHING OUTPOST - LL
- KENTUCKY JUBILEE (P/D/co-S)
- YES SIR MR. BONES/MINSTRAL MAN (P/D/co-S)
- VARIETIES ON PARADE (P/D/S)
- OUTLAW WOMEN** (Monterey)/BOOT HILL MAMAS - P/D
- 52 **THE BLACK LASH** (Grapevine) - LL
- FRONTIER PHANTOM - LL
- 53 **(MESA OF) LOST WOMEN** (Sinister) (co-D)
- 54 **JAILBAIT** (Rhino) (scenes from YES SIR MR. BONES)



- 56 FRONTIER WOMAN
- THE NAKED GUN
- THE ETERNAL QUESTION
- BLACK PANTHER (short)
- ATTACK OF THE FLYING SAUCERS (short)
- 57 **UNTAMED MISTRESS** (Nashville Cinema) P/D/S
- 58 **LITTLE PEOPLE** (video of TV series)
- 59 **PLEASE DON'T TOUCH ME** (Nashville Cinema)/ (TEENAGE BRIDE) P/D/S/act
- 65 **WHITE LIGHTNING ROAD** (Nashville Cinema) P/D/S/edit/act (with Tim)
- FORTY ACRE FEUD** (Nashville Cinema)
- 66 **THE GIRL FROM TOBACCO ROAD** (Nashville Cinema) P/D/S/act (with Tim)
- 68 **THE MONSTER AND THE STRIPPER** (Nashville Cinema)/THE EXOTIC ONES - P/D/S/act (with June and Tim)
- RELIGIOUS FILMS... (Note: Ron produced and directed titles through 80. Tim directed and wrote titles starting in 81 and appears in most of these. June was usually a producer and sometimes acts. Most have been released on tape.)
- 71 **IF FOOTMEN TIRE YOU, WHAT WILL HORSES DO?**
- 74 **THE BURNING HELL**
- BELIEVERS HEAVEN**
- 75 **THE LAND WHERE JESUS WALKED**
- 76 **THE GRIM REAPER**
- 79 **39 STRIPES** (Tim stars)
- 80 **SURRENDER AT NAVAJO CANYON**
- 81 (IT'S ALL ABOUT) **THE SECOND COMING**
- 84 **THE SACRED SYMBOL**
- JOSEPH AND HIS BROTHERS**
- 87 **HEAVEN** (PACIFIC ARTS) (scenes from religious movies)
- 90 **TRIBUTE TO HOUDINI** (MPL)
- 93 JUNE ORMOND: IT'S ONLY BEGINING
- 97 BLOOD, FRIENDS AND MONEY - P/S Tim

confounding piece of homegrown budget-conscious surrealism ever filmed: an awe-inspiring work entitled IF FOOTMEN TIRE YOU, WHAT WILL HORSES DO? (71).

An indescribable vision of what would happen in America if the godless Communists took over, FOOTMEN uses every exploitation gimmick ever devised, only it uses them, paradoxically enough, in the service of God. Pivotal scenes feature Christians being indoctrinated, tortured, raped, and slaughtered, usually by Cecil Scaife, who plays a leering Russian "commissar" with jowly sideburns and an indeterminate accent. In one scene, children have their eardrums punctured with bamboo spears so they cannot hear the word of God. Another scene reveals the Communists' insidious brainwashing techniques: elderly churchgoers are forced to sit on folding chairs in an empty lot while loudspeakers drone, "Communism is good...communism is good...Christianity is stupid...Christianity is stupid...." (The band Negativland reportedly sampled this oratorical gem on a recording.) In the climax, when one poor lad fails to renounce Jesus, he gets his head lopped off with a machete.

Although the blood looks as if someone spilled red fingernail polish, and the performances from the parishioners functioning as on-camera talent are unbelievably stilted, the blood-spattered events and unrelievedly grim tone sent impressionable viewers

screaming for the altar. "Duz that shawk yew?" Pirkle drawled to his on-screen congregation, which quivered like pudding. Ron was making films to literally scare the hell out of people, and he succeeded beyond all expectations. The Ormond Organization made a total of three pictures for Pirkle on miniscule budgets, and each of them was a "soul winner," a term for movies that were shown in rural churches across the South and immediately followed by an altar call. The number of converted sinners replaced grosses as the measure of success.

In this regard, 1974's THE BURNING HELL was a blockbuster. In this gruesome spiritual drama, Tim Ormond appears as a cyclist whose biker buddy denounces Jesus—and is promptly decapitated in a wreck. Tim makes his way to the Rev. Pirkle's church, where he tearfully asks the minister if his friend is going to hell. Always the voice of Christian charity, Rev. Pirkle consoles him by answering that, yes, his friend is probably roasting in fiery torment that very minute. An Ormond colleague estimates that "a million-plus souls" came running to devote their lives to Jesus after viewing the Ormonds' films. The irony is that the Ormonds' religious movies for Pirkle, passion plays for passion pits, were even more lurid than their drive-in epics. (Unbeknownst to Tim and June, Diane Keaton used scenes from Ormond religious epics in her documentary HEAVEN) To Ron, it was further proof that the

Lord did indeed work in mysterious ways. **THE BURNING HELL** played as recently as last fall at the Columbus, Ohio Free Christian Drive-In.

Ormond ensemble player Cecil Scaife credits the success of these early religious productions to Ron's skill as an exploitation director. "Ron was fast and he didn't waste time," Scaife recalls. "He had it calculated and all of his locations were carefully chosen. He had the typical Hollywood director look, charismatic and handsome, full of energy. Ron and June were like a precision drill team." The Ormonds eventually had a falling-out with Pirkle, who reportedly received all the money from the films. "We did not participate in profit-sharing," Tim notes. The split with Pirkle has left the movies in copyright limbo to this day.

Soon afterward, however, the Ormonds were contacted by Dr. John R. Rice, a fundamentalist Murfreesboro, Tenn., minister and publisher of the religious newspaper *The Sword of the Lord*. Rice invited Ron and Tim to accompany him on a tour of the Holy Land and record the event on film. The Ormonds wrote a story around the footage, which became a film entitled **THE LAND WHERE JESUS WALKED**. Rice was pleased with the result, and he introduced Ron and Tim to two renowned fellow ministers who well understood the power of mass media to win souls. Their names were Jerry Falwell and Jack Van Impe. "Generally speaking, at least in Baptist circles, having a name preacher in the film would help to get it booked into churches," Tim recalls. "For the most part we knew (Van Impe and Falwell) socially, and they were very nice to us. Jack Van Impe had a tremendous memory and could quote any verse of scripture on command. My dad appreciated this virtue. Jerry Falwell had a good sense of humor and generally kept us laughing whenever we were around him." Still, Tim remembers, the conversation rarely turned to religious or political matters. "It was better to stay on neutral ground," he says.

As their next project for Rice, the Ormonds made the aptly titled **THE GRIM REAPER** (76), a religious horror movie that featured Van Impe and Falwell plus June in hideous makeup as "the Witch of Endor." "I'll never forget when we filmed **THE GRIM REAPER** down in Mississippi on location," says Scaife. "Ron got this big gravel pit and filled it full of old tires and set it on fire. It was unbelievable the effect these burning tires had. It looked like the reincarnation of Hell." Smoke from the flaming tires rained heaps of grimy soot on the actors and filmmakers, leaving the entire crew in blackface by the close of filming.

Ron Ormond would dedicate the remaining 10 years of his film career to making religious pictures, averaging almost one film per year. His spiritual travels would carry him to the Holy Land and other sacred grounds. Ron's greatest pleasure came from working

on these religious projects with his wife and son, just as he had on the straight exploitation films. From Ron, Tim learned firsthand the secrets of moviemaking on a limited budget, from recycling existing footage from other films to recruiting extras for the religious films from church congregations.

In 1980, the spectre of Ron's cancer reappeared. He spent the last year of his life working on **IT'S ABOUT THE SECOND COMING** (81) with Tim, despite his severe pain and suffering. "We were really close during that time," Tim remembers. "Even in as much pain as he was in, he was full of ideas and advice. He was always

excited about making a movie." Sadly, it would be his last. Ron died on May 11, 1981. He was quietly buried at the Bill Rice Ranch in Murfreesboro after a memorial service at the Broadway Chapel. And as one journey ended, another began. Three days after Ron's interment, filming commenced on **THE SECOND COMING**. This time, the Ormond in the director's chair was Tim.

During production of **THE SECOND COMING**, Tim orchestrated what would be his most expensive single shot to date. At a private horse ranch near Nashville's Percy Warner Park, dozens of white horses carrying riders in glowing white robes were assembled in formation, in order to capture the vision of Christ riding through the heavens brandishing a sword. At Tim's command, the actor playing Jesus charged forward on his steed. His soldiers rode behind, their robes a brilliant white. As the majesty of the spectacle transfixed the cast and crew, the mood was suddenly broken by the crackle of a police scanner. It had picked up the transmission of a nearby park ranger, and his panicky message came through loud and clear: "Somebody's up here making a commercial for the Ku Klux Klan!" Somewhere up in Heaven, Ron Ormond smiled.

The Ormond Organization continued to make films in Ron's absence, but the marketplace has changed so much that the productions are fewer and farther between. Apart from drive-ins, themselves an endangered breed, the main outlets for Ormond films were roadshow engagements, which exist now only in memories. When the

Ormonds moved to Nashville in 1965, there were six local drive-ins in operation: the Crescent, Skyway, Colonial, Lebanon Road, Warner Park and Montague. At the time of Ron's death in 1981, only two were left, the Skyway and Colonial. Within five short years, none would remain in the Nashville-Davidson County area. "Don't get yourself branded as a low-budget man," Ron Ormond advised his son, "because it's hard to break out of that niche. Don't get a job. Stay at home and work on your own projects." Both June and Tim have continued to work toward keeping Ron's dream of the Ormond Organization alive.

One of Tim's favorite projects from the post-Ron era is



Tim and June recently



From GRIM REAPER ad

TRIBUTE TO HOUDINI, which concerned three of the major themes of the Ormonds' career: magic, spiritualism, and showmanship. The star, a longtime Ormond friend named John Calvert, had appeared in many films, including William Castle's *MARK OF THE WHISTLER* (44). "Ron used to say that John Calvert lived the life that Errol Flynn portrayed on the screen," Tim says. "John called the house just after Ron died and was distraught at his passing. He visited us about a week later, my first time to see him since I was a kid. He invited me to make an ocean crossing with him onboard a boat he had built, aptly named 'Magic Castle.' I jumped at the chance and found myself in the Grand Canary Islands, ready for an adventure. Three months later, I arrived back home with many a story to tell." Tim used Calvert in two of his first films after Ron's death, 1981's *THE SECOND COMING* and 1984's *THE SACRED SYMBOL*.

In the mid-1980s, Calvert sailed his boat up the Cumberland River and docked it at Nashville's Rock Harbor Marina. "Looking for something to do, to make money and occupy time, we talked about making a magic spectacular," Tim said. With her stage background, June was thrilled with the idea. After years of development, she used her money to finance *TRIBUTE TO HOUDINI*, hoping to interest HBO in picking it up. That didn't happen. "As luck (bad) would have it, William Shatner came out with something concerning Houdini, produced I believe by HBO, at the same time," Tim recalls. "That shot our project in the foot. MPL Inc. distributed the product for awhile in 1990, but sales were never great. It still exists and is very popular in England, where John himself is quite popular, and the Philippines."

Tim has stayed steadily employed in video production, working on videos for, among others, Garth Brooks, Clint Black, Martina McBride, and Johnny Cash. He's also producing an independent feature, *Out Of The Square*, a black comedy written and directed by Nashville playwright Syd Lovelace. Thirteen minutes of usable footage have already been shot, and the filmmakers screened the footage for potential investors at the International Film Market in New York last fall. Tim is also rewriting one of Ron's unproduced screenplays, *All Of The Dead Are Strangers*, which he describes as "a murder mystery with a twist."

However, Ormond fans will be happiest about a new film, *BLOODY FRIENDS AND MONEY*, which reunites Tim and June cinematically for the first time in more than a decade. In the spring of 96, Tim was approached by Armanda Costanza, a prominent Nashville cinematographer who runs one of the nation's biggest suppliers of Arriflex cameras. Costanza wanted to make her directorial debut with a horror movie, and she asked Tim if he had any script ideas. Tim responded with the tale of a horror movie club that reunites at a desolate resort for a sexy weekend frolic, only to discover a nightmare of betrayal, bloodshed, and murder.

Shooting commenced on the film, which features grisly clips

from previous Ormond features, last summer at an abandoned church in Nashville. Jim Varney signed on for a memorably gruesome role as a wizened old mariner, and Costanza rounded up a large cast of attractive young victims. Stealing her every scene, though, is June Carr Ormond, who plays a restaurant manager with horrific psychic visions. On the set, June regaled Costanza and the crew with anecdotes about her vaudeville days, and even in her 80s she rattled off her lines like a consummate pro. The movie is now edited, and the producers are currently lining up a distributor.

In addition, Tim and June are collaborating on a book about how to live to be 100. The surviving Ormonds are also active on the Internet in order to promote future projects. June has her own home page, and Tim is currently digitizing clips from the old films for a new generation to enjoy. June remains remarkably sharp, with an eye firmly on the future. As an octogenarian, she still harbors several new dream projects, among them a script she calls *The Return of Bela Lugosi*. But with the expansion of interest in cult movies, the Ormond exploitation classics are in demand once again. At the Sinking Creek Film/Video Festival in Nashville last fall,

a double bill of *THE EXOTIC ONES*/*THE GIRL FROM TOBACCO ROW* brought more than 200 hardcore cinemaphiles to the Vanderbilt University campus theater. As the crowd roared its approval for ripped-off limbs and lurid backwoods melodrama, Tim and June Ormond beamed.

June always knew they had a good thing going. "I deliberately held on to our pictures because I believed they have always had great value," she says. "Some of the letters I get from people right now tell us that the Ormond pictures are far superior to all the other independents. I wanted to handle our pictures because we knew they were good. A lot of times we outgassed our competitors because we believed in what we were doing. Faith is the thing that we live by. I want to live to the year 2000. I want to see what's going to happen. I really believe that we'll see something most unusual."

For Tim, the Ormond Organization archives are more than just a catalog of titles. They're an entire life captured on film. In *WHITE*

LIGHTNING ROAD, Tim appears as a little kid. A few years later, in *THE EXOTIC ONES*, he's a high-schooler. When *THE BURNING HELL* was made, Tim was fully grown, and the image somehow always makes his mother cry. In the films of the Ormond Organization, he will always have the images of his parents, Ron and June Ormond, at their vigorous prime, eternally youthful, never to grow old or fade away. "It never occurred to me other people didn't live like this," Tim Ormond says, flashing a smile of genuine wonder. "I have the greatest home movies in the world."

(Portions of this article first appeared in the alternative newsweekly *Nashville Scene*.) Thanks to Mark Goodman, Pat Slusher, Bob Pontes, Kiki Steele, Dwayne Walker, Terrance J. Wharton, and John Hudson.

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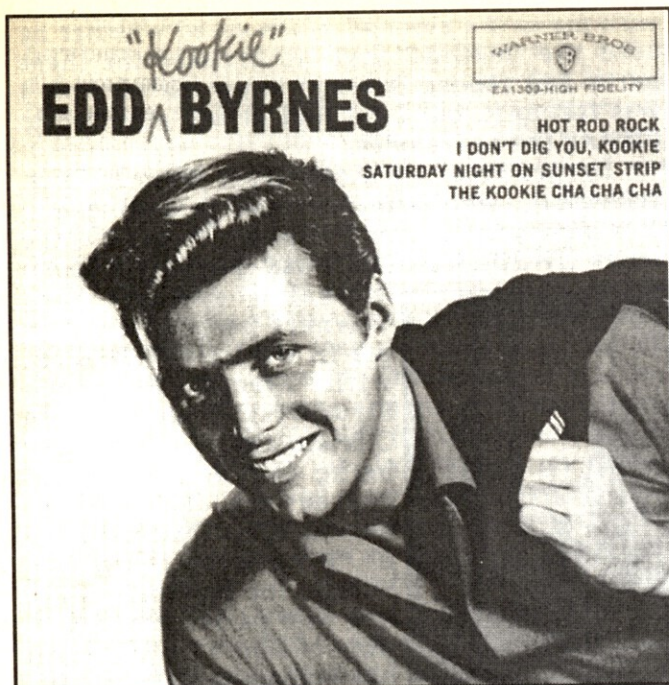
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by Prof. Fred Hopkins

Edd "Kookie" Byrnes, the world's most easily recognized hipster, and history's first rap star, was born Edward Breitenberger in New York City on July 30, 1933. (He is not to be confused with the British actor Eddie Byrne.) "I loved movies and hated school," recalls Byrnes, as we chat over an outstanding lunch at Musso & Frank's (the oldest restaurant in Hollywood, which you can see, briefly, in the opening credits to the film *SWINGERS*). Byrnes presents himself as personable, well versed in Hollywood lore, and conveys the strong impression that he is still very much a contender, but that's all part of the present. Let's go back to the beginning, in the early 50's.

"I still remember going backstage on Broadway, and meeting Edmond O'Brien, who was starring in a production called 'I've Got Six Pence.' My friend rushed up to Mr. O'Brien and shouted, 'Eddy wants to be an actor!' I was embarrassed but O'Brien was nice about it and wished me luck." Half a decade later, Byrnes would actually be working with O'Brien in the 59 Gordon Douglas film, *UP PERISCOPE*. Edd's continued fascination with drama led to roles in two New York Summer Stock productions, *Golden Boy* and *The Caine Mutiny*, while still in his teens. He also did some modeling (including an *Inside Detective* cover) and appeared as a bodybuilder in a skit on the *THE BUICK CIRCUS HOUR* TV show in 53.

Byrnes drove his car out to Hollywood, arriving on 9/30/55, the day James Dean died. He was armed with a letter of introduction from a New York socialite to director/producer Ross Hunter (*IMITATION OF LIFE*, *AIRPORT*), and thinking that his success in the movie business

was assured. "It didn't happen. Mr. Hunter met me at his office, shook my hand, wished me good luck, and I was out the door. So much for letters from New York socialites." But even without the Hunter connection, Byrnes was soon able to secure a non-speaking role in the 1957 biography of mentally-troubled baseball player Jimmy Piersall, *FEAR STRIKES OUT*. This led to a prominent role in a local stage production of *Tea And Sympathy*. Edd was now a member of The Players' Ring, a group which also consisted of Michael Landon and Jack Nicholson. Edd only remembers that Nicholson had a thin, funny accent. Byrnes then moved on to a small role (as a hitman) in the pilot film, *GIRL ON THE RUN*, produced by Gene Corman. Efrem Zimbalist Jr. played a character named Stuart Bailey. He also appeared in *JOHNNY TROUBLE*, starring Ethel Barrymore and featuring Stuart Whitman. Soon afterwards, he received another phone call from Corman, who asked him to play the psychotic heavy in *REFORM SCHOOL GIRL*.

In *REFORM SCHOOL GIRL* (AIP, 57), Byrnes plays "Vince," a homicidal small-time car thief who lets his girlfriend, Gloria Castillo, take the rap for a hit-and-run he committed. Not content with merely getting away with the crime, Vince spreads the word to Castillo's fellow inmates that she is a "stool pigeon," setting her up for continuous harassment and retribution. Unlike other patronizing and didactic AIP films from the same era (*RUNAWAY DAUGHTERS*, *DADDY-O*), *REFORM* is a gritty, realistic look at how our juvenile justice system is being allowed to run amok by incompetent but well-meaning



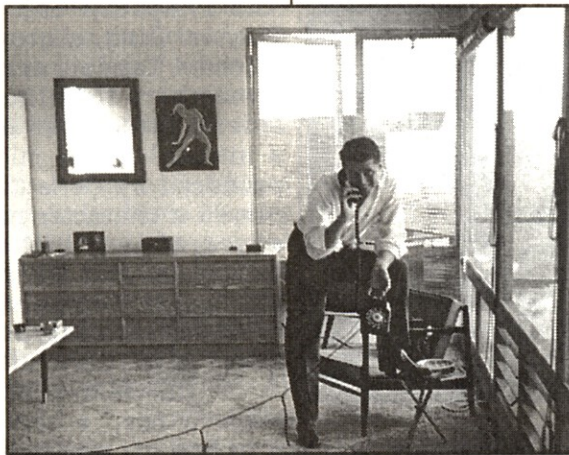
administrators. Director Ed Bernds also made *WORLD WITHOUT END* and *RETURN OF THE FLY* in addition to many Three Stooges shorts and Bowery Boys features. Although the film is lacking the downbeat ending of Roger Corman's *SORORITY GIRL* (also AIP, 1957), *REFORM* is 71 minutes of unflinching realism and violence with Byrnes scoring solidly in his first featured role.

Edd (who was billed in the credits as Edward Byrne) co-stars with Yvette Vickers and, in an almost unrecognizable appearance, Sally "Hot Lips Hoolihan" Kellerman, as a Neanderthal inmate who gets stabbed with a pair of scissors by the reform school girl (Gloria Castillo). "*REFORM SCHOOL GIRL* was shot in about two weeks all around town (L.A.). I think Gloria Castillo starred in a few more small films and then got married. Sally Kellerman, who's lost a lot of weight since then, is still a good friend of mine today. The director, Edward Bernds, told me to play the role of Vince "crazy," so I did. It was my first starring role. I'm only sorry that the film has an underplayed ending." The inexplicable finale of *REFORM* has Vince brazenly crashing through the gates of the reform school in order to kill Castillo, only to surrender while uncontrollably crying and whimpering when a wimpy local teenager and a geriatric prison guard start lightly rabbit punching him. "I thought I should have been subdued by at least three or four guards."

Sam Katzman's 58 teen melodrama, *LIFE BEGINS AT 17* was from Columbia. He plays the boyfriend of Dorothy Johnson and Mark Damon dates the younger sister (*REFORM SCHOOL GIRL* alumnus Luana Anders), who claims to be pregnant. Ann Doran (who had played James Dean's mom in *REBEL WITHOUT A CAUSE*) is the girls' mother. The rest of his 50s roles were in big major studio releases or on popular Warners TV shows. At the time Warner Brothers groomed it's young TV star contract players just like they had with movie stars in the old days, so Byrnes received a lot of publicity. He did guest spots on *CHEYENNE*, *MAVERICK* (as "The Kid," in an episode entitled "Ghost Rider," from October 13, 1957) and *COLT 45*. Again, he was generally cast as unredeemable wackos. "The *CHEYENNE* episode I did was a re-make of the earlier Warner Bros. film, *ANGELS WITH DIRTY FACES*. When it was re-shot for the *CHEYENNE* show, they cast Clint Walker in the Pat O'Brien role,

with me as the psycho." When asked whether he used the "method" style to prepare for these parts, Edd replied "I didn't know the method. I was faking it, but I did find myself attracted to playing the heavy roles."

Byrnes received a call from Warner Bros. Television, who were interested in casting him in a new private eye TV show. "Basically, the series (*77 SUNSET STRIP*) was created for Efrem Zimbalist and me. The Warners people had seen me in *GIRL ON THE RUN*, with Efrem, Shepperd Strudwick, and Erin O'Brien, and that led to me being cast as Kookie." Of course, the character of Gerald Lloyd Kookson the III, otherwise known as Kookie, the hip-talking car hop who parked chariots in front of Dino's in Hollywood has become larger than life to a TV generation growing up in the early 60's. *77*



SUNSET STRIP (on ABC from 58 to 64) starred Zimbalist Jr. as Stuart Bailey and Roger Smith as Jeff Spencer. Both were super private eyes that knew karate. The secondary characters were Louis Quinn as Roscoe (who played the horses) and Byrnes, who would regularly spout such hip phrases as "you're the ginchiest, baby." "Kookie" quickly became the most popular character on the program, receiving a Herculean amount of daily fan mail. The character was similar in some ways to Maynard (DOBBIE GILLIS), The Fonze (HAPPY DAYS) or J.J. (GOOD TIMES). They were all standout oddball support characters that practically took over the shows they were on.

With his ubiquitous comb running through a well greased pompadour hair style, "Kookie" brought Edd Byrnes the Hollywood success he had been craving. "The hip, cool dialogue and phrases were all completely scripted," remembers Edd, shattering a delusion I had held for nearly 30 years that he really spoke that way. "Nothing was improvised. Oddly enough, Jack Warner (head of Warner Bros.) never really liked television and didn't think it would go. He created the TV department, mainly to help the movies, and it was run by William Orr, Jack's son-in-law. Orr had seen Byrnes in the above-mentioned *CHEYENNE* role and immediately offered him a seven year contract with Warners. Although anyone would have accepted such a propitious offer, Byrnes' seven year Warner Brothers' contract would later prove to have a chilling effect on his budding movie career.

KNOW YOUR KOOKIE TALK?

	Translation
Mushroom people.....	Live it up at nite
A Washington.....	The dollar
It's real nervous.....	It's good
Antsville.....	A place full of people
Chick in the skins.....	Girl in fur coat
Smog in the noggin.....	Lost her memory
Lid of your cave.....	Door to an office
Long Green.....	Money
The long and airy.....	An airplane ride
Blue boys.....	Police
No tilt.....	No fooling
Take a yellow jet.....	Take a cab
Cool it.....	Simmer down
Roost.....	Sit

"What you've got to remember about Warner Brothers is that everything was geared to sell. I did magazine interviews almost every day for the five years that 77 SUNSET STRIP was running. Warners also controlled who you went out with, who you were seen with, and whether or not you cut a record. If it helped to sell a Warner Brothers product, you did it. We were always doing photos and going out with starlets."

77 SUNSET STRIP appealed to many people (and everybody knew the cool finger snapping theme song), not the least of which was real-life hipster, Sammy Davis Jr. "Frank Sinatra was my neighbor. I knew Nancy and got to meet Sammy, when he did a 77 SUNSET STRIP episode, called 'The Gang's All Here.' It also featured my friend, Peter Brown, and was a re-make of WEST SIDE STORY. Sammy was wonderful. He'd leave Las Vegas after his last show (2 am), then fall asleep and wake up in L.A. to do his scenes. He always had a rum and Coke in one hand and a cigar in the other. I even got to appear with Sammy and the rest of the gang onstage."

"Kookie" Byrne's career was skyrocketing. "I did several MAVERICKS around that time, one with Jack Elam (playing my brother) and Lee Van Cleef. I really liked Lee. I also guest starred in his later TV series, THE MASTER (about a wise old Kung Fu guy and his headstrong young sidekick who fight urban crime, co-starring Timothy Van Patten, and often featuring Sho Kosugi)." Additionally, Byrnes guested in episodes of SUGARFOOT (starring Will Hutchins, who still does the celebrity circuit today) and LAWMAN (starring John FIREBALL JUNGLE Russell and Peter Brown (FOXY BROWN). "Peter and I lived near each other in Beverly Hills. I often saw him, just as I also saw Clint (CHEYENNE) Walker. Walker loved to pan for gold, as a hobby, and I once went to Arizona with him to do it. Clint's just recently received The Golden Boot, which is an award for outstanding achievement by Western actors." Byrnes describes shooting the early '60s one-hour Western shows as fun, stating that they were shot from 8AM-6PM on a strict 6 day schedule.

In between shows, Edd managed to land featured roles in two more films during 1958, MARJORIE MORNINGSTAR and DARBY'S RANGERS. MORNINGSTAR is a lackluster account of a debutante (Natalie Wood) summer-stock actress falling for her director, but the cast, including Gene Kelly, Everett Sloane, Carolyn Jones, Claire Trevor, and Martin Milner almost make it worth the trip. "I had my first screen kiss

with Natalie Wood. She was also my son's godmother." Without considering what it would have been like to have had his first screen kiss with Yvette Vickers (during REFORM SCHOOL GIRL) instead, Edd jumped right in to DARBY'S RANGERS, a W.W. II actioner directed by William Wellman. Byrnes nabs fourth billing, just behind James Garner, Jack Warden and Etchika Choureau (who??!!), in a cast that also includes former Everly Bros. wife Venetia (INVASION OF THE BEE GIRLS) Stevenson. "Tab Hunter had just turned William Wellman down for the role, so it went to me. On acting, Wellman kept telling me, 'Just keep doing what you're doing.'"

The year 1959 saw a continuation of 77 SUNSET STRIP'S popularity, with Byrnes' reward being significant parts in two big-budget Warner Brothers' pictures. UP PERISCOPE toplined James Garner, Edmond O'Brien, Alan Hale, and Frank Gifford (!) as crew members of a submarine during World War II. "I walked right up to Edmond O'Brien. And I said 'Remember me?' He probably didn't but he was nice about it." The western, YELLOWSTONE KELLY headlined Clint Walker and Byrnes, along with an incendiary cast including Ray Danton, John Russell, Claude Akins, Rhodes Reason, and Warren Oates. "Oates was really a character. He became identified later with Sam Peckinpah. He was always a great actor." Both films were helmed by Gordon Douglas (I WAS A COMMUNIST FOR THE FBI, THEM), whom Edd describes as his favorite director.

The Warners record label was used at the time for soundtracks and singing attempts by contract actors including Will Hutchins (SUGARFOOT), Clint Walker (CHEYENNE), ROGER SMITH (77), Troy Donahue (SURFSIDE 6) and Connie Stevens (HAWAIIAN EYE), but the most successful was Edd Byrnes. "Kookie, Kookie, Lend Me Your Comb" with Connie Stevens and backed by Don Ralke's Big Sound went to #4 (!) on the pop charts. In the first show of the 2nd season, Kookie helped catch a jewel thief and sang "Kookie..." Byrnes and Stevens even lip synched the fun novelty hit on the Saturday night DICK CLARK show. It was followed by "Like I Love You" by Edd Byrnes And Friend (Joanie Sommers of "Johnny Get Angry" fame). It went to #42. There was a Kookie EP, an LP and even a Christmas single ("Yulesville"). "I think it took about six hours to record 'Kookie Lend Me Your Comb.' Edd doesn't remember the follow-up hit or any other songs on his legendary "Kookie" album. "You just did it. It was



Maynard and Kookie on ABC-TV's COKE TIME special (60)

- 53 On BUICK CIRCUS HOUR
 54 **ON THE WATERFRONT** (RCA) (extra)
 56 GIRL ON THE RUN (tv pilot)
 57 **FEAR STRIKES OUT** (Par.)
REFORM SCHOOL GIRL (Fang)
 JOHNNY TROUBLE
 On MAVERICK (twice), CHEYENNE, WIRE
 SERVICE, MATINEE THEATRE
 58 **LIFE BEGINS AT 17** (Fang)
DARBY'S RANGERS (Warners)
MARJORIE MORNINGSTAR
 (Rep.)
 77 **SUNSET STRIP** (ABC series
 to 63)
 On THE DICK CLARK SHOW,
 CHEYENNE, COLT 45,
 SUGARFOOT, LAWMAN
 59 **UP PERISCOPE** (Warners)
 YELLOWSTONE KELLY
 60 On COKE TIME, MAVERICK,
 LAWMAN
 64 THE SECRET INVASION
 On HITCHCOCK
 65 **BEACH BALL** (aired on TNT)
 KISSIN' COUSINS (NBC pilot)
 On HONEY WEST
 67 **GO KILL AND COME BACK** (Media)/ANY
 GUN CAN PLAY/FOR A FEW BULLETS
 MORE (VADO... L'AMMAZZO e
 TORNIO)(It/Sp)
RED BLOOD, YELLOW GOLD (VSOM)/
 PROFESSIONISTI PER UN MASSACRO
 (It/Sp)
 68 **PAYMENT IN BLOOD** (VSOM)/BLAKE'S
 MAURADERS/ THE FINAL DEFEAT/SEVEN
 WINCHESTERS FOR A MASSACRE/SETTE
 WINCHESTER PER UN MASSACRO (It)
 69 THE SILENT GUN (ABC)
 71 On THE MEN FROM SHILOH
 72 On ALIAS SMITH AND JONES
 73 WICKED, WICKED
 A GIFT OF TERROR (tv)
 75 **STARDUST** (UK)
 MOBILE TWO (ABC)
 THE KILLING GAME (tv)
 On MOBILE ONE
 77 TELETHON (ABC)
 78 **GREASE** (Par.)
 VEGAS (ABC)
 THE GOOD OLD DAYS Pts. 1, 2 (NBC
 specials)
 On FANTASY ISLAND, THE HARDY
 BOYS (twice)
 79 SWEEPSTAKES (NBC game show,
 host)
 80 On FANTASY ISLAND (twice)
 81 **TWIRL** (Live)
 82 On FANTASY ISLAND
 83 **EROTIC IMAGES** (Vestron) (cable
 series)
 84 On THE MASTER
DICK CLARK'S BEST OF BANDSTAND
 (Vestron) (Kookie Lend Me Your Comb)
 87 **MAN KILLERS** (Sony)
 88 **BACK TO THE BEACH** (Par.)
 89 **TROOP BEVERLY HILLS** (RCA)



Also on COKE TIME WITH EDDIE FISHER, PAT
 BOONE CHEVY SHOW, QUINCY, THE LOVE BOAT,
 POLICE WOMAN, KUNG FU, THE LEGEND
 CONTINUES...

all marketing." He later went on promotional
 tours to promote "Lend Me Your Comb,"
 appearing onstage with Rosemary Clooney(?).
 The mind boggles at Kookie and Rosemary scat
 singing to "Kimono My House."

Meanwhile, the popularity of 77 SUNSET
 STRIP continued to surge. Byrnes soon came to
 realize that he was living in a TV factory. His
 notoriety in the series brought him offers to co-
 star in THE LONGEST DAY and OCEANS II (which
 would have guaranteed him hip immortality),
 both of which Warners made him turn down. "My
 popularity on 77 SUNSET STRIP was a double-
 edged sword. I got roles I wouldn't otherwise have
 gotten. On the other edge of the sword, I was
 forced to turn down a lot of great roles. I worked
 very hard for Warner Brothers, but I was never
 really taken seriously. I did the most believable
 job I could. In the end, you're the person on
 screen, not the actor." After a while, (in 59) Byrnes
 quit over a contract dispute and was briefly
 replaced by Troy Donahue. When he returned (in
 60), he was promoted to a full partner in the
 detective firm. Byrnes was married in 62.

When the ratings finally slipped (in 63), Jack
 Webb became the producer. He brought in

William Conrad as director, the theme was
 changed and the entire cast was dropped except
 for Zimbalist, who became a globe hopping
 investigator. Byrnes knew he was ready to leave
 television. By this time, Warners had forced him
 to turn down the lead to NORTH TO ALASKA and
 RIDE THE WILD SURF, both of which went to
 Fabian. "Warner Brothers wanted me to do
 another series, but I was never interested. They
 never gave me a bonus willingly. I had to go on
 suspension to finally get one (and this was long
 before actors received residuals for series). I
 received 50% of all funds generated by personal
 appearances. I was getting movie offers, so I
 asked Jack Webb (who was now running the
 television department) to let me out of my
 contract. I said 'Would you let me out?' and he
 did." For years, he wouldn't talk about Kookie,
 but Byrnes did do a TV commercial for hot air
 styling combs.

Edd then secured a role in Roger Corman's
 THE SECRET INVASION (64). "It was my first film
 after getting out of my Warner Brothers contract.
 We were flying from Rome to Dubrovnik. I
 remember seeing Roger Corman carrying three
 books on film direction. I thought, 'Oh, my God.

We're in trouble.' **SECRET INVASION** (from U.A.) also headlined Stewart Granger, Mickey Rooney, Raf Vallone, Henry Silva and William Campbell. The plot, which centers around the government's use of criminals to perform an especially dangerous mission during World War II, was trotted out again three years later for Robert Aldrich's **THE DIRTY DOZEN**. "I was especially impressed with Raf Vallone. I did a lot of scenes with him. He always said, 'Just act natural.' He'd listen to Roger Corman's direction and just shake his head and say 'He's crazy.' Nonetheless, **SECRET INVASION** was an extremely successful Corman entry (critically and financially), and ranks strongly among his finest work.

More work quickly followed, with Byrnes receiving another call from producer Gene Corman, and an offer to star in **BEACH BALL** (65), directed by Lennie Weinrib. "Gene, who's still a good friend of mine today, offered me a lot of money to star in **BEACH BALL**. My leading lady was Chris Noel and we also had The Supremes and The Hondells. Shooting took about two weeks." Although not a good film by any standards, **BEACH BALL** (taken from the play, *Love In A Goldfish Bowl*) commands notice simply because it was a variation from the standard AIP "Beach Party" formula, in that it wasn't directed by William Asher and it was produced by a major studio, Paramount. The plot, centering on a businessman's attempt to repossess musical instruments from a struggling rock band (managed by Byrnes who says "Don't bug me baby, I'm in orbit."), is, thankfully, interrupted every few minutes by either bikini scenes or musical interludes (or combinations of both). The cast includes Robert Logan, Aron Kincaid, Mikki Jamison, future *ILSA* director Don Edmonds, Dick Miller and Sid Haig.

And while it's acknowledged that the majors generally misunderstood the beach picture genre, it's impressive to watch *The Four Seasons*, *The Righteous Brothers* and *The Walker Brothers* (who were essentially *Righteous Brothers* clones, with Beatle haircuts) try their damndest to look excited while engaged in dispirited lip-synching. Director Weinrib followed **BEACH BALL** with **WILD WILD and OUT OF SIGHT** (both 66). Apparently giving up on directing, Weinrib later became a voice on such popular '70s cartoon shows as *THE PEBBLES AND BAMM-BAMM SHOW* and *HELP! IT'S THE HAIR BEAR BUNCH!* (both 71).

In 65 Byrnes appeared on *HONEY WEST* (the "Little Green Robin Hood" episode) and there was

one more attempt to star him in a TV series. He played the Elvis Army officer role (!) in a pilot show for a projected **KISSIN' COUSINS** series (produced by Sam Katzman).

After a while, Edd, headed off to live in Rome (like American TV stars Clint Eastwood, Guy Madison, Ty Hardin...). "**SECRET INVASION** had taken me to Europe and a lot of directors heard that I was back there. I wanted to become an international actor, not just an American actor. I started off doing TV stuff in Rome, but I wanted to work with European directors. I made more money in one year making European films than I did the whole time I was at Warners." Edd's chance came quickly, with an offer to star in a spaghetti western, **VADO... L'AMMAZZO e TORNO** (67), directed by Enzo G. Castellari. Byrnes plays a corrupt bank official who has various dealings,

most of them negative, with a bounty hunter (George Hilton) and a bandit (Gilbert Roland). The film, true to its genre, features lots of gritty close-ups and is quite violent, but will mainly be remembered for a totally cool 19th century railroad car, out of which Edd conducts his dirty, gold-oriented business. The three character situations are similar to *THE GOOD, THE BAD AND THE UGLY*. Also with Kareen O'Hara (Stafania Careddu) and Pedro Sanchez.

Castellari has had an extensive career directing films of almost every genre, including war (*HELL'S HEROES* - 78), Jaws-rip-offs (*THE GREAT WHITE* - 80), and shlock sci-fi (*ESCAPE FROM THE BRONX* - 85). "The director's real name was Gerallidi or something like that. He felt that Italian directors made better westerns than American directors. I guess, in a way, these guys did influence Clint Eastwood, since Clint featured the close-ups of the eyes and all their other trademarks when he first started directing his own westerns." **VADO** was released in the US under three different titles (see filmography). **GO KILL AND COME BACK** is the best known of the three. "**GO KILL AND COME BACK** had a six week shooting schedule. You worked six days a week, including Saturday. Also, I liked Gilbert Roland. He and I went to the bullfights together. He was quite a hero in Europe." What Edd didn't like about **GO KILL** was that his voice was re-dubbed for the picture's final release. "I guess I was somewhere else and they didn't want to wait. They took all of my lines out and put in another voice. I did all my own stunts for the film, though. I choreographed the fight scenes as well. I got my ideas from Burt



Lancaster in *FLAME AND THE ARROW* (50). I tried to do a lot of stuff like that."

Byrnes knocked in one more western in 67, the Italian/Spanish co-production, *PROFESSIONISTI PER UN MASSACRO*, directed by Nando Cicero, and shot by Aristide Massaccesi. It co-stars George Hilton (again) and George Martin III. The US title was *RED BLOOD, YELLOW GOLD*. Edd plays a bandit called Chattanooga Jim, Hilton is an explosives expert defrocked priest, and Martin is a Mexican horse thief. The three are friends, who battle an outlaw gang and members of both armies of the Civil War. "Martin was an Argentine star, and Hilton had been very popular in these westerns." Cicero's most notable films were *TIME OF THE VULTURES* (67) and *THE SEXY SCHOOLTEACHER* (75).

Byrnes' final Euro-western was *SETTE WINCHESTER PER UN MASSACRO* (68), directed by E.G. Rowland, a pseudonym for the incessantly productive Enzo Castellari. There were various American titles (see filmography). Edd co-starred (as FBI agent Stuart who goes undercover) with Guy Madison (as a Confederate Colonel who continues to raid in Texas while searching for hidden treasure). "He'd been in Europe a long time and had starred in a lot of these kinds of action pictures." Madison had worked with him years earlier in the pilot to *GIRL ON THE RUN*.

These films had about a ten year shelf-life, playing drive-ins throughout the 1970's as entries in dusk-to-dawn "Fistful Of Dollars Nights" or "Man With No Name Nights," wherein five-to-six spaghetti westerns would be shown to a somewhat undiscerning crowd of inebriated twenty-somethings (me included) who were too blitzed to realize that none of the features were directed by Leone or starred Eastwood. In retrospect, the Spaghetti westerns neither helped nor hurt Byrnes' career. The problem was that after seeing him as Kookie, American producers still didn't know how to cast him..

Edd returned to Hollywood and found himself once again cast in the western mold, guesting on such popular TV oaters as *THE MEN FROM SHILOH* and *ALIAS SMITH AND JONES* (in an episode entitled "The Ten Days That Shook Kid Curry"). Byrnes also co-starred in a small-screen western titled *THE SILENT GUN* (69, ABC) with Lloyd Bridges, whom Edd remembers as being a tremendously hard-working actor. Around this time, preparations were being made to film the popular Frederick Forsyth novel, *DAY OF THE JACKAL*. "I really wanted that role. And I met with Fred Zinnemann, the director, in 1972, to talk about it." A starring role in such a high-

profile film would have broken many of the stereotypes that had plagued Byrnes and would have given him a chance to flex some significant dramatic muscle. Sadly, the producers wanted a European actor and the part went to Edward Fox. "It was the biggest part which I wanted but didn't get."

Undaunted, Byrnes plowed straight into his next theatrical release, *WICKED, WICKED* (MGM, 73), a murder mystery, where a masked handyman kills at a seacoast hotel. He played a lifeguard and shared the spotlight with Tiffany Bolling, Diane McBain, Arthur O'Connell, and Scott Brady. "WICKED WICKED was filmed with the split screen technique and was directed by Richard L. Bare, who had directed *THE GIRL ON THE RUN* and an episode of *77 SUNSET STRIP*." Sadly, the novelty of "duo-vision," wherein the audience essentially sees two separate screens full of action, did not catch on.

Edd persevered with 74 bringing him a small, but effective role in director Michael Apted's British rock'n'roll musical, *STARDUST*, starring David Essex. *STARDUST* was a sequel to a 1973 film, *THAT'LL BE THE DAY* (produced by future head of Columbia pictures, David Puttnam). *DAY* chronicled the exploits of a late 1950s teddy boy who throws over his family and his stultifyingly lower class life to risk everything trying to become a rock star. The lead character is played by real life pop star David "Rock On" Essex, with Ringo Starr, Keith Moon, and pre-Beatles crooner Billy Fury (imagine a really white guy



WICKED WICKED (in Duovision)

singing Drifters' songs) along for the ride. *STARDUST* features Essex and his group (toplining Dave Edmunds on vocals and guitar) having already achieved stadium super-star status in the late 1960's. Of course, sex and drugs ruin everything, and Essex eventually OD's. The American release was missing 16 minutes.

Edd is an American reporter who interviews Essex as he's self-destructing. During production, Edd hung out with co-star (and former early 60's rock star) Adam "It's Alright" Faith, whom he remembers as constantly calling London, where he did a lot of business, and making deals. "I kept telling him (Essex) to wear a rose with his white suit, since he's supposed to be a big rock star. He finally did it. I also met Roger Daltry on the set. He was a nice guy and was doing a play in London at the time. Other than that, I just remember that everyone was drinking lots of wine."

1975 saw more TV work, with appearances in *MOBILE ONE* and the TV movie, *KILLING GAME*, made on a three week shooting schedule. Around

this time, Edd appeared on an episode of QUINCY, playing the personal manager of mid-'60s pop/country singer Roger "Dang Me" Miller. "I was his manager and his coke dealer. Roger Miller, who was mainly a singer, had a hard time memorizing his lines, so he used cue cards. He had worked with Vic Damone in something for TV earlier, so the part of the manager was originally for Vic. I was the second choice. The episode won the Scott Newman Award (named after Paul Newman's son) and was called "Dying High."

It was back to the big screen in '78, when Byrnes received a call from producer Allan "THANK GOD IT'S FRIDAY" Carr who signed him to play the master of ceremonies in GREASE. "Carr originally offered the part to Dick Clark, but Clark wanted \$100,000 for two weeks of shooting, so I got it." At this same time, Edd was hosting a daytime game show called SWEEPSTAKES. In '81, Byrnes co-starred, with Stella Stevens and Heather Locklear, as a beauty pageant host, in director Gus Trikonis' TWIRL, a TV version of Michael Ritchie's theatrical film, SMILE, satirizing beauty contests.

Around this time, Edd's personal life hit an all-time low. Almost 25 years of the Hollywood lifestyle, with the incessant boozing that accompany it, had taken their toll. Byrnes had a significant alcohol problem that was costing him his family, his self-respect, and the good parts that were still available to him. The personal hell that Edd went through during this period, and his recovery therefrom almost a decade later, is graphically chronicled in his outstanding recent autobiography, Edd Byrnes: Kookie No More (Barricade Books). Meanwhile, Byrnes managed to suppress his personal demons long enough to appear on a FANTASY ISLAND and in an adult-oriented cable series, EROTIC IMAGES (83). "There were thirteen one hour episodes. I did a love scene with Britt Eckland, who was topless. She was a versatile actress and I enjoyed working with her. The show was about a married woman's involvement with Hollywood." Byrnes entered rehab and straightened out around '83.

Next came MAN KILLERS aka TWELVE WILD WOMEN (87), a return to the psychotic heavy roles that Edd had pioneered 30 years earlier in REFORM SCHOOL GIRL. MANKILLERS features Edy Williams as the leader of a group of blow-dried female commandos who are being trained to wipe out some South American psycho and his private army. Edd is a baddie who gets in the ladies' way. Despite the crude editing and direction, MANKILLERS is somewhat of a cult

favorite. Edd was not impressed with the film or its director, David (KILLER WORKOUT) Pryor. "I met him. He was supposed to be the new Scorsese. He was up and coming. But I thought the film looked amateurish. It had no budget, and the sound and photography weren't good. The sound and the photography of a movie have to be good. My first thought was, another movie in the Philippines, but I took it because of the locations. I just wanted to get out of the country."

After an uncredited appearance in BACK TO THE BEACH (87), Byrnes took a role in TROOP BEVERLY HILLS (89), starring Shelley Long. "She was very nice. When I first met Shelley, she said 'I'm so glad you're here. I wanted them to get you.' She was first class all the way. Plus, my manager got me separate card billing in the picture. That means that your name is on a separate card by itself, and not listed with the other cast members." During the '90s, Edd's been up in Canada doing the last of several new KUNG FU shows with producer Michael Sloane (who also produced the original KUNG FU and Lee Van Cleef's THE MASTER).

When asked about what he considered his greatest role, Byrnes replied, "I haven't done it yet." He'd like to get his book, Ed Byrnes: Kookie No More, made as a TV movie, but aside from that, Ed Byrnes is a survivor. He graduated from the Warner Bros. Studio System of the late 1950's; he moved to Europe when it was obvious that American producers just wanted him to keep playing endless variations on his "Kookie"

character; and he fought his way back to respectable co-starring roles in television and theatrical films in the '70s and '80s.

"If the American public, rather than Hollywood producers, were in charge of casting, I'd have been in far more films." And given Byrnes' colossal popularity on early '60s television, he may well be right. But his filmography is definitely impressive. I mentioned meeting Byrnes to a friend of mine who was a child star in the '70s. He stated that he had known Edd and that he thought he was an extremely nice guy. A decent resume and the respect of one's peers. Does it ever really get any better than that? As Kookie would say, "It's like...the ginchiest, man."



More Kookie talk: dark seven (a depressing week), piling up some Zs (sleeping), keep the eyeballs rolling (be on the lookout), play like a pigeon (deliver a message), headache grapplers (aspirin).

PV



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RARE STOOGES

THE LOST STOOGES (Turner, 90) P/D/edit Mark Lambert

Offscreen narrator Leonard Maltin tells us that Moe Howard was first hired by vaudeville comedian Ted Healy in 1922 (Shemp and Larry joined the act in 25). This (68 min.) comp is all scenes from 1933. Healy is the boss, Bonnie Bonnell is often part of the act and all of them sing. You get a major portion of MEET THE BARON, including a risqué musical shower scene (they play janitors), two stage routines from PLANE NUTS and scenes from TURN BACK THE CLOCK, FUGITIVE LOVERS, HOLLYWOOD PARTY and DANCING LADY (with Joan Crawford). This represents all 6 MGM features with Healy And His Stooges. The entire first Stogie short BEER AND PRETZELS (they play waiters) is here along with much of NURSERY RHYMES (in color, they play babies) and a scene from THE BIG IDEA. It took me a while to appreciate Healy (who died in 37), since he's the one doing most of the slapping and poking, but he is the one who created the Three Stooges. Also with obscure rare movie scenes featuring Moe and Curley (as clowns), Larry in a bit part, and Curley with two other comedians (in color). Some of these aren't even mentioned in Moe's book. Anyone who grew up watching the Stooges will be fascinated by this tape (also look for the A+E Biography on them).

(RUBE GOLDBERG'S) SOUP TO NUTS (30) D Benjamin Stoloff, S Rube Goldberg

This is the only filmed appearance of the original Stooges with Shemp (the oldest Stogie, then 39). It's incredible to see them doing many of the same gags they were still doing decades later. Top billed Ted Healy (then 44) works at a bankrupt Manhattan theatrical costume shop owned by the inventor Otto (Charles Winninger). Ted hangs out at the local firehouse and trades insults with the stooges and his gum chewing blonde girlfriend. Otto's niece falls for the son of the creditor and Otto goes to work as a waiter for a friend from the old country (both use some German words). A lot of surreal site gags involve other characters and the wonderful contraptions designed by famous cartoonist Goldberg (who appears briefly). This was during the depression (Healy sings a funny anti rich man song) and prohibition (the camera lingers on a bottle of booze). The stooges, who appear four times in the 65 min. Fox feature play firemen. They harmonize twice, slap each other, do routines while hanging on the side of a speeding fire truck and even fight a fire (remember IT'S A MAD MAD MAD MAD WORLD?). In one scene, Shemp explains "We ain't goin' to no fire. We're takin' some dames for a joy ride!" and yells to the driver to head for Coney Island. Larry stands still, demonstrating the elevator dance ("There's no steps to it!"). He and Harry (later Moe) still have normal haircuts. With Fred Sanborn, a silent movie style comic with cartoonish giant eyebrows and shoes as a mute fireman and a midget as a baby. Shemp stayed with the act, back doing vaudeville shows until 33, when he quit and was replaced by brother Curly (see above). I grew up watching Stooges shorts and playing Crazy Clock and Mouse Trap, three dimension board games inspired by Goldberg's cartoons. See pg. 10.



Kevin McCarthy and Raymond St. Jacques in DEAD RIGHT

DEAD RIGHT (JFTH, 68) P/D/S Charles Martin

(IF HE HOLLERS, LET HIM GO!) James (Raymond St. Jacques), an artist who loves classical music, pumps gas in a southern town. He's framed for the rape/murder of a white woman, is beaten and escapes after years in prison. A man (Kevin McCarthy) tries to force James to kill his wealthy wife (Dana Wynter) and after more setbacks, incredibly, he manages to clear his name. Every white character is racist and/or out to use and abuse the hero. The constant flashbacks, flashbacks inside of flashbacks and colorful psychedelic segues makes this a true product of the late 60s, with enough plot for two movies. Barbara McNair (who is also heard on the soundtrack) plays James' nightclub jazz singer lover. Her brief nudity was used to promote the movie (released by Cinerama - rated R) in Playboy. She went on to CHANGE OF HABIT with Elvis and Jesus Franco's VENUS IN FURS. Royal Dano, as the most hateful character, has a scene with a topless girl. Also with Steve Sandor (HELL'S ANGEL'S 69), John Russell (sheriff), Ann Prentis (who looks just like her older sister Paula), Arthur O'Connell (prosecutor), James Craig (police chief) and Susan Seaforth (who does a sexy dance in a bar). McCarthy and Wynter, of course had been the stars of INVASION OF THE BODY SNATCHERS.

HELL ON WHEELS (Loonic, 67) D Will Zens, S Wesley Cox, P Robert Patrick

The moody and bitter mechanic Del (John Ashley) vows to beat his stock car racer hero (and country singer) brother (Marty Robbins as himself) at the track. Del goes to work for a moonshiner gangster (Frank Gerstle from MONSTROSITY) while a third brother (Robert Dorman) is a federal officer busy blowing up stills as part of "Operation Dry-Up." Actual Nashville track scenes are mixed with the

drama and songs. Robbins sings three on stage with a band (featuring excellent pedal steel work and three part harmonies) and yodels during a solo number. Connie Smith (with The Stonemans) sings two (both were country chart top 10 hits). Ashley does the most acting but Robbins (a very underrated and interesting character) is the main attraction. With Gigi Perreau as Del's girlfriend and Marvin Miller (THE MILLIONAIRE show) as the track announcer ("it's a gruelling, smashing, nerve splitting contest"). Zens also directed ROAD TO NASHVILLE (66) with Robbins and Smith and 3 movies with Dorman (now a very conservative Republican Congressman).

RECENT

MANHATTAN MERENGUE (BMG, 94) D/S Joseph Vasquez, S Rue Kent Wildman, P Juan C. Codazzi

Vasquez (HANGIN' WITH THE HOMEBOYS was his hit) died (at 33) last year. This, his 4th and last feature, a light (PG-13) look at Latin immigrants in NYC, is being released for the first time. Miguel (George Perez) manages to leave the Dominican Republic and hopes to become a famous dancer in NYC. First he has to live in a crowded shack on a roof and work as a janitor. His Italian friend (Marco Leonardi) dies in an immigration raid and Miguel and his girlfriend (Lumi Cavazos) from back home care for the orphaned

kid. With dances and dream sequences and the line "You fucked that gringo bitch!?" Also with Allyson Reed (*THE CHORUS LINE*) and Isela Vega (*THE TORTURE ZONE*), who co-wrote the story. Scenes were shot in Manhattan, Santo Domingo and in Puerto Rico (where the backing money came from). The score is by Lalo Schiffrin.

DINOSAUR VALLEY GIRLS (I.E., 96) P/D Donald F. Glut, P Kevin M. Glover

Tony (Jeff Rector), an action movie star, is transported back in time where he helps bring peace between female and male tribes (led by Karen Black and Ed Fury) and meets the blonde of his dreams (Denise Ames). William Marshall also shows up as a museum curator. The cave people usually grunt, comic sound FX are heard and there are lots of movie in joke lines. The dinosaurs are a mixture of (minimal) animation, puppets, models and real lizards. There's a G (?) version, but this R version includes some topless and sex scenes. Sex, dinos, comedy, fun guest stars and "Wild Thing" by The Troggs still add up to a slow going, pretty dull time though. Many older horror fans have heard of Glut because of the many amateur superhero shorts he made in the 50s and 60s. He also wrote for 60s monster magazines. Forry Ackerman and Bill Warren have bit parts.

BLOODLETTING (Tempe, 97) P/D/S Matthew Jason Walsh

Selina Stalin (Arianna Albright, also a producer) joins the suburban serial killer/ rapist Butch Harlow (James L. Edwards) for a killing spree. The stars (and the other actors) are very good but most of this black comedy (anybody remember *PSYCHOS IN LOVE?*) is serious talking. They chop up bodies, shoot a baby (while dressed as a nun and a priest) and she bites off a penis, but the only major on screen violence is the opening montage of disgusting mondo movie scenes. The best effect is some simple clever morphing when she hallucinates. Also with director Scooter McCrea as a dejected hippy, Sasha Graham as a lesbian video store manager, Tina Krause, Fangoria's Michael Gingold, and a Cramps shirt. The music is heavy metal. It was filmed near Akron and Kent, Ohio (but executive producer and editor J. R. Bookwalter has relocated to L.A.). Walsh starred in *MIDNIGHT 2* and *KINGDOM OF THE VAMPIRE*.

MONIQUE GABRIELLE

EMMANUELLE 5 (New Horizons, 86/92) D/S Walarian Borowczyk, D Steve Barnett, S Alex Cunningham, Howard R. Cohen

An international sex movie star (Gabrielle) who claims "There's not a man on this planet I can't handle!," has her clothes ripped off by fans at Cannes after a screening of her movie *LOVE EXPRESS*. She then accepts an offer by a Prince Rajid to attend a premiere in his country, but is thrown into his harem. A photographer friend helps her escape and she ends up reunited with her rich boyfriend. The sections that were removed (on orders from Roger Corman) include most of *LOVE EXPRESS* (these scenes, including "water sports" would have gotten an NC-17) or involve black people (it was filmed on the African island of Reunion) in erotic situations. The black harem girls were cut out and/or replaced by white American ones! The standout, major outdoor sex scene (it really looks like Gabrielle is actually "doing it") is added footage. The Polish Borowczyk (known for controversial

and subversive features) claims his assistant shot most of the French production anyway and disowns both versions. All the scenes with the photographer friend were added for the U.S. release (by Barnett) and the silly slo-mo jungle machine gun battle is from an earlier Corman produced Philippines movie. Most viewers would just watch this, enjoy it for what it is (I did) and think the star looks great naked a lot.

DEATHSTALKER 2: DUEL OF THE TITANS (Vestron, 87) D/S Jim Wynorski, S Neil Ruttenberg, P Frank Isaac Jr.

A wide eyed deposed princess (Gabrielle) teams with Deathstalker (John Terlesky) to try to regain her throne from her evil blonde vampire duplicate.

This sometimes resembles an R rated version of *THE MAGIC SWORD* as they encounter a graveyard full of zombies, an all female tribe (led by Toni Naples in black leather), pig men (from the original *Barbi Benton* movie) and other obstacles. After the major (evil twin on top of hero) sex scene, Gabrielle gets to KO herself. Terlesky also battles the evil Jerak (John LaZar) in an Errol Flynn type sword fight and Queen Kong in a wrestling ring. Terlesky (also in *CHOPPING MALL* and *VALET GIRLS*) is a likable semi comic hero and Gabrielle is fun and sexy. A battle scene with hundreds of soldiers has to be from another movie. The music is a repeated synth theme. During the end outtakes, the star is seen laughing during a sex scene. It was filmed in Argentina.

SPACE

THE APOCALYPSE (APix, 96) D Hubert de la Bouillerie, S J. Reifel, P John Eyres, Barnet Bain

J. T. (Sandra Bernhard!) is the sarcastic captain of a salvage mission space flight who faces a mutiny from her ex (Frank Zagarino) and his killer followers (including Merle Kennedy, a black woman with short blonde hair and Michelle Ann Johnson). A naive former bartender (Cameron Dye from *VALLEY GIRL* and *FRATERNITY VACATION*) ends up trying to save Earth with J. T. Meanwhile, the ship is being controlled by Goad (Laura San Giacomo), a crazed computer programmer alone on another ship. Goad (in a nightgown) speaks only in Shakespeare lines and plays fill in the blank games. San Giacomo, also in the director's *RIGHT TO REMAIN SILENT*, makes this space opera different enough to be worth seeing. Bernhard gets to beat up a guy in a bar, is in (too many) gun shootouts and sings the end rock theme with Dye. Also with Matt McCoy.

RAVAGER (Republic, 97) D/S James D. Deck, S Donald J. Loperfido, P Stanley Isaac, Scott McGinnis, Robert Patrick

In 2004, a passenger space flight piloted by Avedon (wide eyed Yancy Butler) crash lands and a deadly virus turns the navigator (Stanley Kamel) into a slightly mutated killer. Meanwhile, characters (including a drug addict doctor) argue and become infected and Sarah (Juliet Landau, who narrates), turns out to be a non-human "spare" and has b/w flashbacks, cries, sobs and confesses. It's a moody, smokey, slow moving PG-13 movie with a small cast, minimal FX, a very unimpressive ship interior and an existential ending. Blonde Bruce Payne co-stars as Captain Coop.

WITHIN THE ROCK (APix, 96) D/S Gary J. Tunnicliffe, P Stanley Isaacs, Scott McGinnis, Robert Patrick

On another futuristic mining planet, a small overworked crew (including a



Monique Gabrielle



Sandra Bernhard in *THE APOCALYPSE*

Rasta and heavy metal fan) is faced with a tall, seldom seen "corpse eating" alien. A female specialist (Caroline Barclay) is sent there to make sure the unpleasant, unshaven commander (Xander Berkeley from POISON IVY 2) keeps his crew working around the clock so the Earth won't be destroyed (or something). They drill and talk and drill and talk then have battles in smoke filled tunnels. When the (man-in-a-suit) monster finally starts killing, the dead are not missed by the others. With Michael Zelniker, Brian Krause and Barbara Patric.

70s SEX

ZERO IN AND SCREAM (SW, 70) D Les Emerson, S Howard Edding, P Carl Adams

Mike (Michael Sterns) polishes his high powered rifle while watching b/w TV reports of his "sniper murders." He watches nude dancers at the Classic Cat Club in Hollywood, then just sits around during a pool sex party given by Susan (Dawn Rae, also in WILD HONEY), one of the dancers. He dreams of having sex with Susan in the pool, then decides to kill her too. The ending is cosmic. Several of the many long sex scenes are viewed through Mike's rifle sight (Lee Frost was the cinematographer). I wonder if Son Of Sam watched this? This adults only psycho nudie is almost non-stop nudity and sex, including two lesbian scenes and lots of pool sex, shot from the bottom of the pool. Some of the music during dance numbers sounds kinda like early Mothers Of Invention. The print has a soundtrack buzz.

THE GODSON (SW, 71) P/D/S/edit William Rotsler

Marco (Jason Yukon), with curly hair and big sideburns, moves up in the L. A. mob by killing, coming up with new drug importing ideas and doubling the business at a suburban whorehouse (where most of this takes place). The many soft core sex scenes feature Lois Mitchell, blonde Orita De Chadwick and others but the scene you'll remember features the ones with the largest breasts. The Swedish Uschi Digart and the black Debbie McGuire (a wife of Richard Pryor) are both in bed with some guy while "That's The Way Love Should Be" by a (terrible) Sinatra imitator is heard. The overdone editing ruins several scenes, the dubbing is laughable and the Padrone looks like Bob Newhart. Maria Arnold plays a junkie and THE GODSON includes, murder, violence and some bondage. Yes, this Boxoffice Int. feature really was filmed at Harlan Ellison's home (see PV #18 for photos) and the famous author is seen briefly with two women. It was released before the hit it was made to exploit (THE GODFATHER).

ALICE GOODBODY (Media, 75) P/D/S/edit Tom Scheuer

An airhead ("Oh wow!") Hollywood waitress (Sharon Kelly) is promised an extra role in a musical version of JULIUS CAESAR by an assistant production manager (Daniel Kauffman). She's instructed to sleep her way to the top and a series of on set accidents leave her with a black eye, a neck brace, an arm sling... C.D. LaFleur (aka Buck Flower) is the voyeur assistant director and the rich producer belches and farts all the time. The sex is mostly offscreen but Kelly has nude scenes. Her last line in this sad excuse for a sex comedy is "Who do I have to fuck to get out of this movie?" The marquee for ENTER THE DRAGON means it was probably shot in 73. The red haired Kelly was sexier and more fun in DIRTY MIND OF YOUNG SALLY (also with Flower). She returned in the early 80s (as Colleen Brennan) in many hard X movies.

JOE ESTEVEZ

TOAD WARRIOR (97) P/D/S/cine. Maximo T. Bird, S/star

Scott Shaw

Max Hell (Shaw with his long blonde hair and black clothes) is some kind of Samurai mercenary trying to rescue a lady doctor from "Mr. Big" (Estevez). It's a comedy, but the toad head people don't do much, many actors have long boring one take stretches of senseless dialog, scenes are repeated and the sound is especially bad. "The Swamp Farmer" (Conrad Brooks) talks with a terrible puppet alligator. Estevez (on a set that wouldn't make it in a school play) flubs some of his (many) lines and dances. Actually, TOAD WARRIORS looks like an old SCTV skit making fun of an extremely cheap, incoherent movie. The only positive elements are the many interesting female cast members and the surf type rock instrumentals. Donald G. Jackson (who made the vastly superior HELL COMES TO FROGTOWN) backed this and is at Box 0699, Sun Valley, CA 91353.

POINT DUME (95) P/D/S Mark J. Gordon, S John Shibani, P John Scherer, Steve Harpst

Tom (John Cassini, also in SEVEN), an underpaid assistant to a Hollywood producer (Jack Klarr), is given the keys to the bosses big beach house to read scripts. He immediately becomes involved with a bad coke deal, several murders and two women (Adelaide Miller and Tara Subkoff). This is an impressive, modern film noir (a bit like GET SHORTY from the same year without the humor or big stars) and is packed with interesting plot twists and double crosses. For proof that the director knows what he's doing, he gets good performances out of Estevez (as a corrupt killer cop) and Robert Z'Dar as a killer named Lucky. Also with Monique Parent (who has near nude scenes). Write to Wildcat Ent. at 4872 Topanga Canyon #346, Woodland Hills, CA, 91364.

EURO

CITY OF LOST CHILDREN (Col., 95) D/S Jean-Pierre Jeunot, D Marc Caro, P Claudie Ossard

(LA CITE DES ENFANTS PERDO) This wonderful looking fantasy is set in a grim (19th Century look) industrial hell future and is filled with fascinating ideas and faces. It begins with nightmare Santas and ends with a bang (and a burp). Krank (bald Daniel Emilfork from THE DEVIL'S NIGHTMARE) steals the dreams of little children. One (Ron Perlman), a simple circus strongman and Miette (Judith Vittet), a little girl, search for One's kidnapped little brother. Krank has six identical

idiot brothers, (all Dominique Pinion from the director's DELICATESSEN), a dwarf mother and a talking brain uncle (the voice of Jean-Louis Trintignant). Horrible female Siamese twins make children steal for them and a gang of blind men (led by Francois Hadji-Lazaro from CEMETERY MAN) kidnap them. The cinematography is by Darius Khondji (SEVEN), the music by Angelo Badalamenti (TWIN PEAKS), the costumes by Jean-Paul Gaultier (THE FIFTH ELEMENT) and Marianne Faithful sings. It's a Spanish/German co-production and the Sony Classics tape is subtitled. Jeunot has since directed ALIEN RESURRECTION. I hope he's not another foreign talent ruined by Hollywood.

MORE RECENT

CROCK (96) P/D/S Luke Cage, Prescott Sheng

Crock (who has a robot hand and smokes a hookah) leads a French Foreign Legion Post in Northern Africa. Scenes are copied from a daily comic strip (panels are shown). An Oregon beach stands in for the desert. Some characters (many are female) have comic voices and/or fake French accents. They all talk a lot. With comic gore, trip sequences, footage of the Paris student riots and close ups of some guy's asshole. I liked seeing the Plastique

Bertrand LP cover and the Tin Tin book, but the rest of this amateur comedy (with literary pretensions) was unbearable. It was shot on Hi 8 video and the music is by Bugskull. 3614 N. Michigan, Portland, OR for info.

BANGERS (Plutonium, 97) D Jeff Emralino, S Walter Webster, P Ross Marshall

People think Alice (Stephanie Beaton), a bruised, pill popping Hollywood hooker, has lost her mind because she claims that "Zombies keep raping me!" (she doesn't bother to mention the cop that raped her too). It's true though and a teen boy who has been beaten by the zombies (and his father) confirms it. The pathetic abused pair discover that the zombies have been created in the basement lab of a video store by Dr. Mondo (James Riley with a terrible ranting Peter Lorre voice). The zombies (who leave their pants on) end this horrible, stupid, bad in every department feature with a gang bang. By the way, top billed (and top heavy) Kitten Natividad (as herself) does a topless strip dance and the heavy metal/dance/synth songs are by Devout. 8055 Lankershim #2, N. Hollywood, CA 91605 for info.

EVOLVER (Vidmark, 94) D/S Mark Rosman, P Jeff Geoffray

Young Kyle (Ethan Randall) wins a small talking robot in a virtual reality teen club. Everybody has fun playing games at home for a while, but the robot starts shooting heavy metal balls at its opponents and anybody that stands in its way dies. Eventually the mom (Cindy Pickett) and little sister are held hostage by laser beams. With Cassidy Rae (Kyle's cute new girlfriend), John DeLancie (built the killer bot) and Paul Dooley (president of the toy company). We saw it on the Sci Fi Channel (probably cut). By the director of HOUSE ON SORORITY ROW.

STILL MORE CANADA

ONCE A THIEF (APix, 96) P/D John Woo, S Glenn Davis, William Laurin

Super Hong Kong criminals (and lovers) Li Ann (the Canadian Sandrine Holt from RAPA NUI) and Mac (baby faced Ivan Sergei) are set up and flee (separately) to Vancouver. Some time later they're teamed with her new fiance Victor and forced to work as a MOD SQUAD type team for a secret spy agency (run by Jennifer Dale). Their former Hong Kong crime lord partner (Michael Wong) follows them and takes over the local organized crime scene. All three male leads hate (but respect) each other and are hopelessly in love with Li Ann (usually dressed in all black) and there are many shootouts. Too bad this light Fox TV pilot (shot in Canada) wasn't better. A North American series starring an Oriental women would have been a first. Nicholas Lea and Robert Ito co-stars. The second unit director was Betty Thomas. "Town Without Pity" is on the soundtrack. Woo's original version (from 91) starred Chow Young Fat and Leslie Cheung.

ELVIS MEETS NIXON (97) D Allan Arkush, P/S Alan Rosen

This hilarious (mostly) fact based movie is an original, and I think important history lesson. It shows the pill popping star (Rick Peters) flying (alone) in a purple suit from Memphis to D.C., to L.A. and back to the capital where he has a meeting with the paranoid president (Bob Gunton) just before Christmas in 1970. Elvis shoots TV sets, pulls a gun in a ghetto donut shop and is horrified by a head shop/record store on Sunset Strip. The

often brilliant script points out how both American icons were out of touch, longed for the 50s, were Capricorns, liked football and had bizarre diets. A war protester tells Elvis "You started all this." There are some odd errors, both trivial (Rolling Stone is shown as a magazine when it was a newspaper) and major (Jane Fonda is called Hanoi Jane before she went to Nam). With Gabriel Hogan and Curtis Anderson as bodyguards, Richard Beymer as H. R. Handelman, Robert Cornwaite and Kevin McCarthy. Dick Cavett narrates and Tony Curtis, Wayne Newton, Graham Nash and others comment. Ronnie McDowell provides the singing voice of Elvis (again) and the Jordinares are heard. It was filmed in Toronto and debuted on Showtime.

WISCONSIN

MARK OF THE DEVIL 666 (Moore, 95) D/S Jason Paul Collum, P J. Lown

This direct to video feature (filmed in Racine, WI) opens with many scenes from the German MARK OF THE DEVIL in a desperate attempt to make you think there's some connection. A red haired reporter (Karen Dilloo) teams with a short detective with a pony tail (Mick Winkoff from AMERICA'S DEADLIEST HOME VIDEOS) to solve a series of bloody (offscreen) murders. Characters spend a lot of time walking, driving and talking (the sound is horrible). A nightmare sequences makes good use of a strobe light and scenes from ALICE, SWEET ALICE, DERANGED and SLUMBER PARTY MASSACRE take up more time. With original heavy metal rock songs and ballads. Copies are \$29.95. See Documentaries (Pg 72) for Moore Video info.



EVOLVER



ONCE A THIEF

DEMON KID (Monument, 96) P/D Ralph Portillo, S Michael Edwards, Jalee Bailey, P Jamie Elliot

Six students go to an old summer house at Fever Lake (near Kenosha, WI where this was filmed). The sheriff (Bo Hopkins) denies that the lake is cursed, the locals act weird, an Indian in the woods thinks "the evil is coming," and a wolf wanders around. We see killer POV stalking scenes, suffer false scares and several characters are killed. Corey Haim (still playing kids in his mid 20s) stars as an orphan with Lauren Parker as a writer with a lap top, Marie-Rachel Foot and Mario Lopez (from SAVED BY THE BELL). This is a harmless movie (no nudity or gore) with a "kid witnesses his mom slaughtered by a glowing eyed psycho with an axe" flashback, a surprise supernatural killer and a ridiculous non ending. By the director of HOLLYWOOD DREAMS (93).

RECENT

BOUND (Republic, 96) D/S Andy and Larry Wachowski, P Andrew Lazar, Stuart Bords

Corky (Gina Gershon), a tattooed ex con lesbian is hired to move in and renovate an apartment. Violet (Jennifer Tilly) from next door, seduces her, then, since her boyfriend Caesar (Joe Pantoliano) launders (literally) money for the mob, convinces her to steal two million dollars. I was surprised at how good BOUND is. The script is clever, the leads are all convincing in their roles,

many characters die and although played seriously, there are some very funny parts. Gershon and Tilly both wear squeaky black leather jackets and, yes there are sex scenes. Gershon (from SHOWGIRLS) appears naked, but not Tilly. The cinematography (by Bill Pope) features many close-ups and ceiling view shots. With John Ryan as a gangster who cuts fingers off during interrogations, director Richard C. Sarafian as the Italian boss, big Peter Spellos (from Wynorski and Ray movies) and a scene from NIGHT OF THE LIVING DEAD. The directors were comic book artists and writers.

BODY COUNT (APix, 95) D/act Talun Hsu, S Henry Madden, P David Winters, Tony Vincent, S. M. Tse

Makoto (Sonny Chiba), a high priced Japanese hitman, escapes from a prison work gang and seeks revenge against Eddie and Vinnie (Robert Davi and Steven Bauer), the New Orleans plain clothes cops who put him away. Chiba, with a ponytail, shows his STREET FIGHTER moves by using martial arts, a sword and guns to kill many people and by doing one armed pushups. Top billed Brigitte Nielsen is his sexy, faithful killer assistant. Time is spent establishing the wounded personality of Eddie, his relationship with a blonde special agent (Cindy Ambuehl) and by chases, shootouts and explosions. Parts were filmed in the French Quarter, on a trolley car and in the sewer. Jan Michael Vincent is a cop who gets thrown off a rooftop. The story is by David Prior who had directed Davi in MARDI GRAS FOR THE DEVIL (PV # 16). It was co-produced by the Japanese Toei Video and was made by the director of WITCHCRAFT V.

OVER THE WIRE (Triboro, 95) D Nicholas Medina, S Peter Slate, P Don Key Jr.

An ex cop phone line repairman (David Christensen) overhears a woman plotting to have her sister murdered. He meets the wealthy seeming sisters but doesn't know which one is the intended victim. The bonehead plot takes up time between five unrated sex scenes. Two feature the real estate agent (top billed Landon Hall) and two feature her wilder, black haired erotic dancer sister (Shauna O'Brien), but the most interesting features Griffin Drew with her cop husband (Keith Lewis) and handcuffs. With Tim Abel as the boyfriend, John Lazar as the assassin, Ross Hagen as a police detective and Brinke Stevens as a bartender. This must have been filmed back to back with Fred Olen Ray's FUGITIVE RAGE (PV #24), also with Hall, O'Brien, Abel and Hagen.

THE GOOD BOOK (Drop Dead, 97) D/S/edit/act Mathew Giaquinto, S/act Barry Gerdson

In the near future, the whole computerized world is run by the GVC corporation. Joe (Brian Campbell, who narrates), an emergency computer repairman, has to fight off and kill "Outsiders" (zombies) just to get around in his battered old car (this part is like THE LAST MAN ON EARTH). He has visions of a Christ like figure (Gerdson) who tells him to "Destroy The Internet" (with a virus) and is set up and arrested for the murder of his Brit boss (Chris Payne, who also provided the music). I like the idea that God or Jesus would want to stop humanity from depending on computers, but this God turns out to be a bloody demon. Joe watches "Vampire Girlfriend Roommates #5" on TV (pay per view) and the director plays a crucified Christ in flashbacks. This interesting letterboxed feature was shot in PA and

NY state (on weekends) but write to Drop Dead at Watchung Plaza #185, Montclair, NJ 07042.

ANTHOLOGIES

HELLBLOCK 13 (Crimson, 97) P/D Paul Talbot, P Jeff Milar

Tara (Debbie Rochon) is a demented condemned serial killer (and writer) who relates three horror tales to the executioner (Gunnar Hansen, with long grey hair). The stories are pretty slow going, unusually depressing and off the mark scare wise. The first (with a nightmare and blue faced ghouls) is about a mother who has killed her own kids. The second features a young trailer park wife badly beaten by her redneck husband. She seeks help from a witch. The third is about drug running bikers who worship the dried up body of the legendary Big Rhonda (J. J. North). This one includes a topless (silicone enhanced) lesbian scene, a nightmare and flashbacks. All three feature monster makeup. The wrap around segments are the best parts (Rochon is really into her role) and the bikers are pretty convincing. It was partially filmed in an actual run down old prison in South Carolina. Talbot also made CAMPFIRE TALES (PV #12) and FREAKSHOW (PV #21) also with Gunnar. Talbot is at Box 50021, Columbia, SC, 29250.

TALES TILL THE END (Falcon, 96) D/S act Phil Herman, P/D/act Barry Gaines, D/act Ben Stanski

Three guys hide out in an abandoned building after a "state of emergency" is declared and tell each other "true" stories. In the first tale (with an all black cast), a guy becomes possessed by a knife. Another guy makes a horror video, then kills a distributor because he only accepts features on film. The third is a love triangle with a friend helping a married woman get to her affairs. The first has horrible sound problems and the second is a boring, talk filled in-joke. Other filmmakers (Joel Wynkoop, Kevin Lindenmuth and Tim Ritter) also appear. The last tale is the best but the only memorable part is Debbie D walking around naked. By the makers of BURGLAR FROM HELL and others. \$20 to Box 940312, Rockaway Beach, NY, 11694.

BRINKE AND PAM

BRINKE STEVENS PRIVATE COLLECTION Vols. 1 (92), 2 (94), 3 (96)

Stevens has been a model, body double, horror magazine mascot, actress, and frequent convention guest. She's one of the only "scream queens" without blonde hair and/or breast implants. These comps are fun (other actresses should do them) but

they point out just how lame TV is. She appeared on many talk shows, sometimes along with Linnea Quigley or others and Fred Olen Ray. The hosts repeat her funny movie titles for laughs, state that she's "The Queen of Scream Queens," and often compare her to Fay Wray (!). He was obnoxious, but the only host to question her claims is Morton Downey Jr., who demands to know just how much she's paid for movie roles. Each one hour volume also features local talk show segments. Vol. 1 features her on HARD COPY ("I was a very weird child"), ENTERTAINMENT TONIGHT and in trailers for SLAVEGIRLS FROM BEYOND INFINITY (naked), SORORITY BABES... and



Gunnar Hansen & Debbie Rochon in HELLBLOCK 13



Brinke Stevens

NIGHTMARE SISTERS. She's strips in a funny scene cut from BAD GIRLS FROM MARS, poses in a bikini and is naked in stills from a Playboy video. She's also seen dancing at San Diego comic conventions, making a 900# "horror hotline" ad, as a TV horror movie hostess and in local ads (one is for Golden Apple). Her name was even a JEOPARDY answer. It ends with a TEENAGE EXORCIST video (scenes cut to the theme song). Vol 2 features her on E.T. (2 more times), CNN, JOE BOB and MORTON DOWNEY. She's seen playing strip poker, reading an erotic novel, and behind the scenes of ACTING ON IMPULSE. This volume has the sexiest scenes of the series. She wears only high heels in a Girls Of Penthouse tape and dances topless (along with many others) in the hard to believe Helix video for "Gimme Gimme Some Lovin'" (84) which features the underage Traci Lords. Vol 3 features her on E.T. (again), DONAHUE (!) and the uncensored British show THE WORD (including a shower scene). Trailers are for INVISIBLE MOM, HYBRID and CYBERZONE. She's also seen in student films, as a cartoon with Garfield the cat, posing as a comic book character, behind the scenes of THE MOMMY, naked on a Playboy cable show and having a body cast done. It ends with her very sexy uncut alien strip dance from CYBERZONE. Tapes are \$25 each (ppd) or all 3 for \$55 (ppd). Checks to Brinke at, 8033 Sunset Blvd. #556, Hollywood, CA 90046.

PAMELA GREEN - NEVER KNOWINGLY OVERDRESSED (96) P/star Pamela Green, P Douglas Webb

Green, a charming, intelligent, serious older lady, sits and relates the story of her life as a nude model. The 5' 3" English/Dutch former art student and music hall dancer tells of posing for and marketing her own photos, magazines, books, playing cards and films (all shown) in Soho and Chelsea. She's also seen (with clothes) with Danny Kaye, a young Benny Hill and Johnny Ray and talks about her days with Harrison Marks and working for Michael Powell in PEEPING TOM. Green (in a red wig) also posed as the French Rita Landre. She says that "Rita outsold me" and talks about her as another person. She also says that "all the models were shaved." After covering the 50s in detail, she shows photos she took of herself, ones by Weegee and many taken in the 70s by Douglas Webb (over 500 ! photos, many in color are on this tape). The main attraction though is the 8mm Marks shorts: ART FOR ARTS SAKE, XCITEMENT, WITCHES BREW (starring Rita) and GYPSY FIRE (in a black wig). WINDOW DRESSER incredibly, was declared "obscene" but was later cleared by a sensible judge. These are more elaborate, imaginative and sexier than any similar productions. Green also shows recent publications that have featured her, starting with PV. The 135 min. tape is available from Green herself at Kent Villa, Ommanney Rd., Yarmouth, Isle Of Wight, PO41 0QA, England, for £28.50 (ppd).

DOCS/COMPS...

HALLOWEEN: THE HAPPY HAUNTING OF AMERICA (97) P/D/host Daniel Roebuck, P/D/cine. Chuck Williams

Actor Roebuck (who narrates) and Bob Burns (from Fantastic Monsters magazine and the SCI FI BUZZ show) take us on a tour of various local horror and monster shows and museums (three of them are in Ohio) and the franchised Universal House Of Horrors. The long running Witch's Dungeon museum in Bristol, Ct. is owned by a nephew of Henry (WEREWOLF OF LONDON) Hull. Alice Cooper, Angus Scrimm, Doug Bradley, Robert Englund, Tom Savini, Jeff Burr, Don Post Jr., Ron Chaney and Sara Karloff (some at Chiller Theatre shows) offer their thoughts about

Halloween and related topics. The b/w intro is a recreation of a SHOCK THEATRE TV show with Roebuck as Dr. Shocker, Burns as Togar the gorilla and Williams as Igor. Also with a brief look at Universal horror movies and Burn's home movies of his own impressive Halloween shows. The slick 50 min. tape is expanded from a report on ENTERTAINMENT TONIGHT. Box 950477, Mission Hills, CA 91395.

DERANGED CHRONICLES (Moore, 93)

This 90 min. doc. is in two parts. THE REAL ED GEIN STORY is the producer of DERANGED (Tom Karr) standing in some cemetery and talking about "the most incredible ghoul and necromaniac the world has ever known." He tells us that "reporters from every country in the whole world" arrived in Plainfield, Wisconsin in 57 after Ed Gein was arrested. When this one take history lesson finally ends, THE MAKING OF DERANGED features 16mm footage shot near Toronto during production in the early 70s. Tom Savini is heard commenting and describing what we see and Karr and director Jeff Gillen offer their memories. This footage is fascinating for fans of the movie, shows how grisly special FX were created and includes the censored scene of Ezra (Roberts Blossom) scooping the brains out of his mother's head. Also with several DERANGED trailers, scenes and lots of stills. Box 5703, Richmond, VA or (804) 745-9785.



Rita Landre (Pamela Green)

THE PSYCHO SEXUAL WORLD OF ROCK SAVAGE (Savage, 97)

This (all 60s, all color) comp contain two shorts, a birth of a baby reel and two nudie cutie type reels with naked young women writhing in beds. IT HAPPENS (72) is a pro-choice look at Hollywood area high school student Angie's options when she becomes pregnant. It was directed by Noel (LAS VEGAS LADY) Nosseck and features Buck Flower (who was also in many adults only movies at the time) as her dad. The print has an irritating loud buzz on the soundtrack. LSD -25 (67) by David W. Parker is partially narrated by LSD itself ("publishers know I make good copy"). It features man on the street commentary, testimony from teens with their faces obscured and acted out scenes. A soft rock song is by Jonathan King. Rock and a "masked wrestler" discuss each short. This is followed by trailers for Rock's movies. Tapes are \$12 (ppd). Checks to Jose L. Behar, Box 4011 Capitol Hts., MD, 20791.

FANBOY'S WEEKEND OF TERROR! (Savage, 97)

After a very long intro explaining why this footage was never shown on TV as he hoped, Rock Savage wanders around a Chiller convention (in 95) interviewing some dealers, Barbara Leigh, Regie Bannister, Mike Vraney ("I'm the king of smut") of Something Weird, Brian Horowitz and a giggling Diana from W.A.V.E. productions. While he tries to interview James Karen, embarrassed people trip over his microphone wire (which was unintentional but pretty funny). This is followed by trailers for Rock's movies. See above for address.

INVESTIGATING TARZAN (97) D Alain D'Aix

This interesting AMC special (made in Quebec) includes interviews with Maureen O'Sullivan, Gordon Scott (who is unrecognizable), Denny Miller (shown working out), Joe Lara, Tanya Roberts (for playing SHEENA), Edgar Rice Burroughs' grandson and various Tarzan artists, collectors, fanatics and experts. It deals with borrowed footage (TRADER HORN...), men in monkey suits, censored footage (O'Sullivan's nude swim), the fact the ERB was a pioneer in merchandising, many lawsuits, Tarzan conventions, and the impossible to ignore sexism (submissive Jane's) and racism. Black people interviewed mention colonization and "white people's fantasies."

Scenes are from movies going back till 1918. AMC is broadcasting 32 Tarzan movies this year.

FANGS!: A HISTORY OF VAMPIRES IN THE MOVIES (E.I., 92) D/S Bruce Hallenbeck

Veronica Carlson (DRACULA HAS RISEN FROM THE GRAVE) looks great and does a good job of delivering the humorous but fact filled narration for this one hour doc. featuring trailers, parts of trailers and scenes (often talked over). The usual titles are covered from NOSFERATU to the 70s, with unexpected stops for BLACK SUNDAY and THE LAST MAN ON EARTH and a heavy emphasis on Hammer movies. Unfortunately, the tape has some serious sound problems, many of the trailers look like 5th generation dupes and my copy prematurely ended (during THE SEVEN GOLDEN VAMPIRES trailer)! Hallenbeck also made VAMPIRE (90), in New Jersey, using the same old church and graveyard locations.

THE BEST OF FLIPSIDE VIDEO #6: DICKIES, WEIRDOS

Each of the 6 vols. in this series features two 70s west coast bands live. The Weirdos (doing a reunion gig in 86) do 10 songs including "Neutron Bomb." They sound here like just another generic punk band and I liked them best when the singer leaves the stage. The more commercial Dickies (they had been on A+M) do 11 goofy originals including Gigantor and use comic stage props but the best songs are the inspired, sped up covers. They do Black Sabbath's "Paranoid" and a mutated version of The Who's "See Me Feel Me" as sung by a penis (puppet). High pitched singer Leonard Phillips must have been a fan of Russell Mael from Sparks. Call 610 (666-6080) for info.

SEQUELS

BLACK SCORPION II: AFTERSHOCK (New Horizons, 96) D Jonathon Winfrey, S Craig Nevins, P Roger Corman

The same guy directed the original (PV #23), but this is a lot more fun (since the main characters have been established) and resembles a BATMAN TV show with all the disorienting camera angles and cartoonish villains. Sherrie Rose is a blonde scientist who becomes Aftershock after the corrupt mayor sabotages her anti earthquake machine and Stoney Jackson (he also provided the music) is the Prankster with a half clown face. Three sexy characters are a giggling Oriental stripper with pig tails (Jeanne Millar, who has topless scenes), a black fashion designer (Teri J. Vaughn) and the mayor's secretary (Laura Herring). Joan Severance (also a producer), and Garrett Morris return as The Black Scorpion and the creator of her morphing car. Whip Hubley is her cop partner.

CARESS OF THE VAMPIRE 2: TEENAGE GHOUL GIRL A GO GO (E. I., 97) P Michael Beckerman

Young "Billy the vampire" bites several characters and most of them hang around in a house. Dr. Acula, a podiatrist with a foot fetish, sobs while confessing in front of an upside down American flag and a record producer (who looks like a long haired Dom DeLouise) shows up to figure out how to market the living dead. With several lesbian foot fetish scenes, gay men (an extremely effeminate blonde becomes a slave) and some females posing naked. The best parts are when a vampire rock band does a song and when the agent's blonde (Drew Barrymore look) secretary dances wildly to a punk song ("I said move!") in her underwear. This very odd, cheap horror comedy was filmed in a house in New Jersey. There is no director credit and most other credit names are fake. The original rock music (some is pretty good) is all from Severed Lips Recordings.

AMITYVILLE - DOLLHOUSE (Republic, 96) P/D Steve White, S Joshua Michael Stern, P Zane W. Levitt, Mark Yellen

A family with three kids moves into a new house which is haunted by a large

dollhouse, an old tool shed, and an old fireplace - revealed to be a portal to HELL (containing demons). Dad has nightmares, mom (Starr Andreeff) has incest dreams, the "geek" stepson is haunted by his late father (now resembling the Crypt Keeper), the girlfriend of the jock son is fried, the cute little daughter (Rachel Duncan) hides from her evil dollhouse and witchcraft expert relatives try to help. This is (by my count) the 8th (!) "AMITYVILLE" movie and makes the least sense of them all. Robin Thomas plays the dad.

NIGHT OF THE DEMONS 3 (Rep., 96) D Jimmy Kaufman, S Keven S. Tenney, P Claudio Casterelli

10 years after Tenney's NIGHT OF THE DEMONS, Angela (Mimi Kincaid) manipulates and kills more teens (this time fleeing from a unplanned Quickee Mart shootout) at "Hell House." The cheerleaders (Stephanie Bauder and Patricia Rodriguez, who becomes a seductive "cat woman") and the died blonde bad girl (Tara Stone) all have topless or nude scenes. The first two get things started by stripping and comparing their breasts and characters use double entendres like "eat at the Y" and "the closest he's been to a wet hole." The police Lt. (Vlasta Vrana) is the most interesting character and the violent Tarantino style shootout was done with more care than the supernatural stuff. The most memorable parts are the (computer FX) floating souls during the credits and Angela sucking off a gun barrel, then spitting out the bullets.

It was filmed in Canada.

REEL WILD CINEMA

Something Weird sent us a bunch of 2'nd season episodes of this late Sunday night one hour USA Network show. Each theme episode (hosted by Sandra Bernhard) has scenes from a half dozen or more movies (all sold by SW), a guest and several trailers. Despite my complaints, it's a fun show to watch and I'm getting used to Bernhard. But when she says (each week) that the show is "edited so you only see the racy parts," you might think of George Orwell since the exact opposite is true. SUPER CHICKS uses scenes from WILD WOMEN OF WONGO, SATAN IN HIGH HEELS, HOT THRILLS, WARM CHILLS (a cemetery chase), CHAINED FOR LIFE, GIRL WITH AN ITCH (a cat fight) and a lady boxer in WHEN A GIRL NEEDS A MAN.

Adrienne Barbeau is a charming guest who reveals that she's 51 and pregnant. One trailer is for DEADLY CHINA DOLLS with Angela Mao. TEENS RUN WILD has good scenes from MALAMONDO, GUN GIRLS (another cat fight), THE VIOLENT YEARS, FORBIDDEN DESIRES (a jitterbug party), ECCO (teens attack a carnival) and the short DANCE CRAZE. JUST FOR THE HELL OF IT is called "a 1969 short." The guests are Dweezil Zappa and his unpredictable bald brother Ahmet. PSYCHO A GO GO has parts of HOT BLOODED WOMAN (including another cat fight), THE SEX KILLER, MONDO BALARDO (a glass eater), THE LONELY SEX and others. The highlight is H. G. Lewis and David F. Friedman sitting and talking about their movies and about how daring and controversial BLOOD FEAST was. The problem is, viewers who don't know about that (still upsetting to many) movie will see the dull scenes shown here (no blood or nudity) and figure the producer and director are both senile. NUDIST CAMP NITE is the oddest of all. Scenes are shown from Doris Wishman's NUDE ON THE MOON and BLAZE STARR (THE ORIGINAL), NATURE'S SWEETHEARTS and the very old ELYSIA and NUDE RANCH (a short). Mamie Van Doren is a welcome guest, but she goes on about how everything was censored way back in the 50s and we see these clips, with every breast and butt covered with huge censor dots (or squares and other shapes). A trailer (for PUSSYCATS PARADISE) was even optically censored with new titles because the dots would have obscured the text along with the bodies. Mamie also mentions that she has a 40 year old son.



Veronica Carlson hosts FANGS!

PV

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EDITORIAL

If an adult male tells you that he never watched a porno movie, you can be pretty sure that he's lying. Here are some surprising facts. "Last year Americans spent \$8 billion on hard core videos, peep-shows, live sex acts, adult cable programming, sexual devices, computer porn and sex magazines - an amount much larger than Hollywood's domestic box office receipts and larger than all the revenues generated by rock and country music recordings. Porn has become so commonplace in recent years that one can easily forget how strictly it was prohibited not long ago. 25 years ago, a federal study estimated that the total retail value of all the hard core porn in the United States was no more than \$10 million, and perhaps, less than \$5 million.

"The number of hard core video rentals rose from 75 million in 1985 to 490 million in 1992. The total climbed to 665 million, an all time high in 1996. The USA is now by far the world's leading producer of porn, churning out hard-core videos at the astounding rate of about 150 new titles a week. Since 1991, the number of new hard-core titles each year has increased by 500 %. In 1978, perhaps 100 hard-core feature films were produced, at a typical cost in today's dollars, of about \$350,000. Last year, nearly 8000 new hard-core videos were released, some costing just a few thousand dollars to produce."

Maybe you think all this money goes to the porn movie producers (or mobsters) but the profits get around: "Last year Americans spent more than \$150 million ordering adult movies on pay-per-view. Most of the money was earned by the nations major cable companies: Time Warner, Continental Cablevision Systems Corp. and TeleCommunications Inc." "Last year guests spent about \$175 million to view porn in their rooms at major hotel chains such as The Sheraton, Hilton, Hyatt and Holiday Inn. Whenever a guest orders an adult movie through pay-per-view, the hotel gets up to 20%.

Blockbuster is applauded by some for not carrying X titles, but the video chain is so huge and aggressive that their policy means the smaller stores take the porn business. "The policy that enabled Blockbuster to carve out a pro-family image has also crimped the bottom line. Adult tapes cost less to buy and can account for as much as 30% of a store's earnings." - Ent. Weekly (8/15/97). "Most of the revenues generated by hard-core videos are going to mainstream video stores. Some mom and pop video stores now derive a third of their income from porn" All other quotes from U.S. News And World Report (2/10/97).

Porn is such a huge business that in recent years, the tapes have become extremely specialized and in many cases much stronger than what used to play in adults only theatres. It seems that as long as a female "star" signs a paper that she's at least 18, no animals are involved and nobody is killed, anything goes.

When Princess Di was killed, and the paparazzi were still being blamed (instead of the drunk driver), somebody pointed out that if you followed a celebrity around relentlessly, day and night, you could be arrested as a stalker. But if you followed a celebrity around with a camera, you could claim to be doing a job. If a woman was paid to have sex with a man (or men), she could be arrested for prostitution. But if a woman was paid to have sex and there was a movie (or video) camera running, she's doing a job. So is the person who hired her, who, without that camera could be arrested for being a pimp. (Of course, I don't think prostitution being illegal makes any more sense than alcohol or tobacco or marijuana being illegal.)

America exports the most booze, tobacco, junk food, TV, credit cards, weapons (including land mines) - and porn. All this comes with Democracy. Meanwhile we import the most drugs. "We have less than 5% of the world's population and we consume about half the drugs. And we're more than happy, American citizens, to give billions of dollars that wind up in the hands on narco-traffickers." Pres. Clinton (in Mexico) from the NY Times (5/7/97). Is this a crazy country, or what?

Anyway, like it or not, (more or less) legal hard core porn features have been around for more than 25 years now, but many people (including ones that support porn in theory) have no idea what goes on in these very profitable releases. If you want to know (or already do), go ahead and read the following interview.

**IF YOU DO NOT WANT TO KNOW DETAILS
ABOUT MODERN DAY, HARD CORE, XXX RATED
ADULTS ONLY MOVIES - DO NOT READ THE
POTENTIALLY OFFENSIVE INTERVIEW STARTING
ON THE NEXT PAGE.**

Alexander Gregory Hippolyte (pronounced 'Hip-paul-itee') was born in Hollywood Presbyterian Hospital, the son of an anthropologist. "My father was also an occultist, very interested in the works of Aleister Crowley. He used to sing me voodoo songs in French when I was a child, so I pretty much grew up with it. I lost touch with him when I was four. Then when I was around ten, I heard he disappeared mysteriously in Haiti. So naturally I became more interested in occultism as I grew older. My mother tried to get me away from the voodoo thing, but I started getting back into it at age eleven and just remained interested in it. People look at the voodoo religion in the same way they do ritual magic, as if it's evil. But it's just as gray as everything else — neither good nor bad."

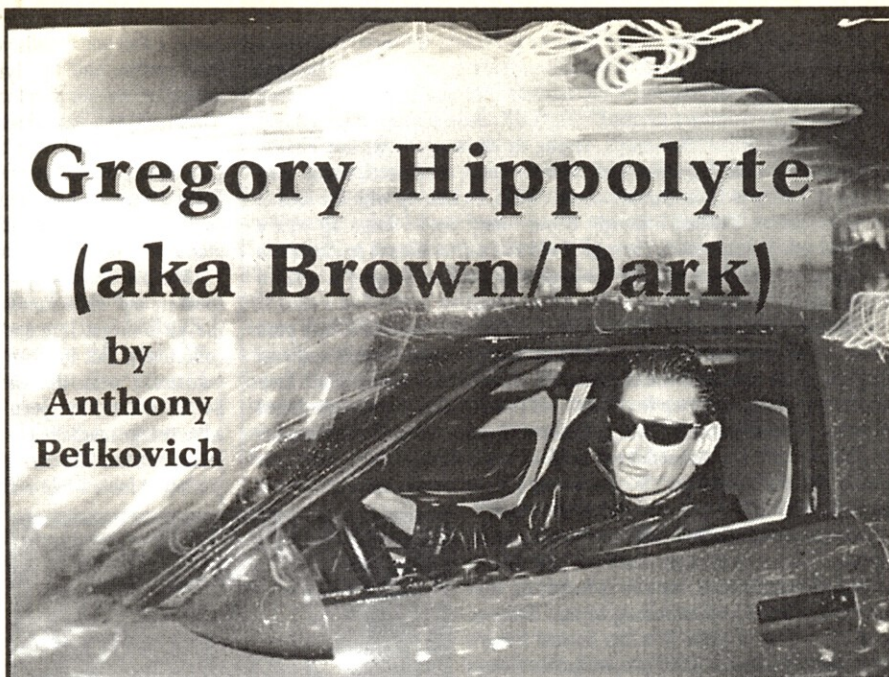
"Actually, I come from a fairly Catholic background. My father was Greek and Italian, and my mother was half-Jewish and half-Catholic with Hungarian roots. Growing up in Los Angeles, Beverly Hills, actually (laughs), I had a number of stepfathers since my mother's been married a lot...like nine times." (laughs) In an August 96 Premiere article, Hippolyte stated his mother was originally a Vegas showgirl which "might have had some effect on (his) perception of women." The article also cited Hippolyte's age as 42 at the time. "As a kid, I was always trying to look up girls' skirts to see their pussy hair," Hippolyte said in a 95 Hustler Erotic Video Guide interview. "I was loaded all the time...didn't get laid until I was seventeen. I'd been smoking opium all day and took her back to my grandfather's. I didn't know what the fuck I was doing, but my dick was like a rock, so I stuck it in her and just hammered away. I couldn't come 'cause I was so high. She screamed so much somebody called the cops, and my grandfather told me I had to get out of his house within a week. He said to me, 'Some people have trouble with alcohol. Others have trouble with gambling. But you will always have trouble with being obsessed over women and sex. And I promise it will be your downfall.' But I've also made a nice living of it." (laughs) "Pretty much all my life I've been interested in art. I won an art show when I was in the second grade, and always did painting and photography which I manipulated by cutting out pieces to create montages, collages...these sort of 'constructions'. So I guess it was a natural progression to get into film, going from series art to making films about serial imagery."

Originally Hippolyte went to Mount St. Mary's for his undergraduate studies but was thrown out his first semester. "I was drug dealing, getting too loaded, and trying to fuck too many girls. I guess I was a 'troubled youth'." (laughs) Relocating to northern California, he received a BFA from the College of Arts and Crafts in Oakland, followed by an MFA from Stanford. Hippolyte then attended NYU's film school. After graduating, he made documentaries for sponsors such as NBC News, Cambodian television, and even the U.N. (!) before making his first feature film, HOLLYWOOD UNDERGROUND, a documentary concerning the L.A. strip scene, circa 1980. "I started doing the whole thing by just walking into a strip club. I was a good customer of this one dancer, and after I became friendly with her, she eventually told me she was a call girl. Shortly after that, she had me sort of...visit her whole life — interview her mother, sister, everybody in her family. I knew her for over a period of six or eight months. She was working at this club on La Cienega which is no longer there, up by Santa Monica Boulevard. Anyhow, her father used to pimp her out and have incestual relations with her...the guy was really fucked up. They were very open about it, though...didn't insist on having their faces blacked out or anything like that. But, of course, it wasn't for domestic television."

FALLEN ANGELS (85) was an "anti-porn" documentary Hippolyte shot for Vestron Films, featuring interviews with such starlets as Kristara Barrington and the late Shauna Grant. It also contains footage of Traci Lords from the original opening to NEW WAVE HOOKERS. "I have no moral problems one way or another with these things, and I never did. And with FALLEN ANGELS I was hired to make a negative documentary on the porn industry. They specifically told me they wanted something that painted a

Gregory Hippolyte (aka Brown/Dark)

by
**Anthony
Petkovich**



bad light on the porno industry. Hey, I'm a filmmaker. If you hire me, I'll do anything. I've made films for Cambodian television, the U.N., in certain instances UNICEF...all propaganda films, sales films. There's actually a very interesting history of propaganda films in the world, like Leni Riefenstahl with THE TRIUMPH OF THE WILL, and various other German propaganda films. And I'd made my living in one way or another from those types of films. They're not necessarily negative or weird films. They just exist."

"But FALLEN ANGELS was all pretty straightforward stuff. I never got a copy of it, though. (laughs) I never seem to get copies of this stuff. My interview with Kristara Barrington was really funny. I was doing this interview with her at her Pasadena apartment, and she was sitting in the front room with her boyfriend saying, 'Well, I only do girl-girl stuff, and I'm going back to college, and blah-blah-blah...' Then when I went out on the patio with her and we were alone, she said, 'The high point of my life was that I fucked 350 guys in high school.' I mean, a fuckin' nympho! Then we went back into the apartment, and I was thinking to myself about her boyfriend, 'This guy's either a fuckin' major idiot...or...he realizes what she's doing, and he's making some deep money on the deal', which is ultimately what I think happened. She had an immense appetite to get laid, that girl, natural breasts, a hot-looking girl, an immense appetite to fuck, though. That's the kind of porn starlet that existed once upon a time."

"But a lot of times in my life, my problem has been that I create a certain sort of fantasy and begin to believe it myself, and step into it, because I'm curious. I did it with FALLEN ANGELS. It was sort of a negative viewpoint of the porn industry at large. But when I made that film, I became interested, curious about the industry. So while making the film, I was thinking to myself, 'I know how to make films. These people don't know what they're doing. They're not filmmakers. They're businessmen, salesmen, hustlers who have just rounded up a bunch of girls and created a sort of...pseudo industry. They know nothing about marketing, making films, or anything. I can make better porn films than them.' So I started shooting my own porn films, which I included in FALLEN ANGELS. Of course, the worst thing you can do in journalism is actually step into the medium you're covering, because you become less impartial. And I became very non-objective seeking the marketing (laughs) of these 'pornographic endeavors'."

During the filming of FALLEN ANGELS, Hippolyte met Walter Gernert (a porn distributor at the time, whom Hippolyte interviewed in the actual film) and struck up a friendship with him. Around this time Hippolyte had created his porn name 'Gregory Dark' and founded Gregory Dark Productions. Yet after meeting Gernert, Hippolyte soon created the legendary Dark Bros., with Hippolyte directing, scripting, and producing the films, while Gernert (as Walter Dark) acted as executive producer. In

adult magazines during the mid-80s, Hippolyte and Gernert put out advertising blitzes reading "The Dark Bros. Present the Resurrection of Porn!" and "Rising from the ashes of the stagnant porn industry, the Dark Bros. breathe new life into the adult industry. Are you ready for the most extreme porn epics known to man?" The Dark Bros. portrayed themselves as garishly dressed white pimps, sitting in extravagant wicker chairs, surrounded by stuffed iguanas and rubber snakes, while restraining sexy young black women by collar and chain. "Yeah, I came up with the idea of two white pimps. (laughs) I thought it was funny. And I came up with a name that was Jungian and archetypal. I did this sort of bizarre set design...a very racist kind of deal with the black girls on leashes. (laughs) A stylized kind of comedy thing."

LET ME TELL YA ABOUT WHITE CHICKS (84) was their first porn feature, tackling the (then) only touched-upon genres of interracial and anal sex. In the film, five black males essentially boast to one another about their carnal experiences with "white chicks." LMTYAWC stars Lois Ayers (billed as Sondra Stillman), Maria Tortuga, Deidre Hopkins, Tony El Lay, and the late Jack Baker who, dressed from head to toe in orange vinyl, steals the show as "king of the pimps." "I came across Jack by putting an ad in Drama Log or something like that, and he just answered it."

I try not to use adult film people a lot of times in my porn films; you're so used to Jon Dough 'acting' the same way, or this person, or that person. It's sort of uninteresting to me. Some of them can do okay...like Tommy Byron. I don't know what he does for other people, but he always does a really good job for me. Basically I did reality-based shows long before the ProAm series existed. Documentaries were my background, and that's more or less what I did with my porn features. Next to WHITE CHICKS, DEEP INSIDE VANESSA DEL RIO is pretty much a 'porn documentary'. Subsequent to that, John Stagliano came out with the Buttman series, his p.o.v. camera, followed by the ProAm stuff, of which there's still currently a great deal. And if you look at WHITE CHICKS, with the black dudes sitting around in this little crack house talking about white girls, it was really all told in a very documentary-like format." LET ME TELL YA ABOUT BLACK CHICKS (84) was the sequel to WHITE CHICK. "The stand-out scene for me in that one is where these Ku Klux Klan guys are riding on top of black girls as if they're horses. (laughs) That scene really made me happy." Purple Passion, Lady Stephanie and Black Sapphire were the stars.

NEW WAVE HOOKERS (85) was the watershed porn film which single-handedly revitalized the adult film industry (desperately stuck in the doldrums at the time, with the New York porn scene dying a horrible death). NEW WAVE HOOKERS was an instant artistic and financial success, immediately becoming a classic, and, to many fans, remains one of Dark's best films. Semi-surreal in content, NWH follows the story of two low-lives (Jamie Gillis and Jack Baker) who fantasize about running an escort service (New Wave Hookers, Inc.) in which young prostitutes are "turned-on," controlled, and transformed into wild sex robots by merely listening to new wave music. The life-imitating-fantasy ending is terrific. With Ginger Lynn (in a double penetration sequence), Traci Lords, Desiree Lane, Kimberly Carson, Kristarah Barrington, Brooke Fields (later to become Mrs. Walter Dark), Gina Carerra (in her debut porn role), and Steve Powers (as a 'dog' with ESP). One of the film's undisputed highlights is the gang bang of Lynn, Barrington, and Carerra on a giant Lazy Susan.

Hippolyte is still trying to comprehend the enormous success behind NEW WAVE HOOKERS. "I watch it myself a lot to figure that out. (laughs) But it had real music played by real bands that were good. It had Jack Baker and Jamie Gillis who, together, worked very really well. I think the makeup was really unique at that time. And it had girls that wanted to get fucked...it appeared to me...in my naiveté, perhaps. I also think the sets were pretty good, my camerawork and editing were pretty good. I think I'm much slicker now, but it had...a weird kind of energy that I'd never seen before, and, quite frankly, have never seen since. It just seemed like the right moment in time when this girl or that girl came in; they were horny at

that point in time and never horny before that time. It was a weird event. I mean, I shot some girls in NWH that were known as dead fucks. Absolute dead fucks. And they were fucking hot in this film, and dead fucks thereafter. But for some reason, that day, they were horny." In a Sept. 86 Hustler Erotic Video Guide article (reviewing the favorite sex scenes of various porn directors), Hippolyte said, "The Sushi scene (with Kristarah Barrington) is disgusting. I like that scene tremendously. She licks Jack Baker's cum off his leg. She gets boned, ravaged by three guys one after another. She was weak when she was finished. She had to be carried away, literally. It was quite amazing."

Much of NWH was, in fact, shot as a music video. "Yeah. We had these speakers out while shooting the sex scenes, and I cranked the music up on the girls to get live sound. So they were inundated with this music collectively. But in my opinion the general media of the film was a little outdated. I mean, the whole new wave music thing was at its conclusion in 84. Of course, the porn industry is incredibly backwards, with media, advertising, marketing. I guess some of the new wave groups back then were Blondie, The Stranglers, maybe some early Clash. The Stones even got into it for a while with that album Emotional Rescue... "She's So Cold,"

stuff like that. But when NWH came out, new wave music was pretty much replaced by alternative music."

An all-anal anthology, BETWEEN THE CHEEKS (85) contains some of Hippolyte's most outrageous material. Jack Baker stars as Jamal, a pimp explaining the difference between a "cat's ass" and a "bitch's ass" to an asylum classroom full of male morons, one of whom (Tony Martino) claims he's an alien. BTC co-stars Sheri St. Claire (in an anal gang bang), Summer Rose (as a catwoman), Gina Valentino (as a mermaid), Lori Smith and Ginger Lynn (in a double penetration/double-pussy penetration sequence). Johnny Power wrote the music and lyrics. After the film's release, Lynn claimed she was only DP'd and not DPP'd in the movie, stating that it was all "trick photography." Hippolyte retorted by stating, "Let the footage do the talking. Maybe she didn't feel it, but it was in there." Adult magazines, in turn, reported that Lynn sent the Dark Bros. a bouquet of dead



NEW WAVE HOOKERS: Ginger Lynn

flowers with a card reading: "I hope your wienies fall off!" The Dark Bros.' reply? "That brazen slut has always had the hots for us. No matter how we degrade her, she just keeps crawling back for more." Ginger Lynn (Allen) quit adult film in 86 to pursue a mainstream movie career. She's been in the R rated BURIED ALIVE and HOLLYWOOD BOULEVARD 2 (both 89), YOUNG GUNS 2 and LEATHER JACKETS (both 90), starred in the VICE ACADEMY series and appeared on NYPD BLUE and SUPERFORCE.

BLACK THROAT (85) was another interracial extravaganza, this time following the sleazy adventures of Roscoe "the dumb honky" (Tony Martino) and his talking rubber rat Mr. Bob, as they seek out Madame Mambo's House of Divine Inspiration Through Fellatio. Jack Baker returns as Jamal, the "Young Urban Professional Pimp." Christi Canyon, in her prime, appears as a dominatrix smothering Peter North with her world-famous breasts. Traci Lords is featured being passed back and forth between two men. Co-starring Sahara (in a voodoo gang bang), Purple Passion, Lady Stephanie, Erica Boyer (in a Wesson-oil double penetration), and the late Kevin James (CAFE FLESH). Johnny Jump-Up wrote the script and soundtrack. "It's really interesting because when I started making porno films, the girls were different than they are now. They were more into having sex, getting fucked, and being exhibitionistic. Now the girls are into being prostitutes with the philosophy of how much money they can gouge you for, and being as bored as they can on the set, which I won't tolerate."

Traci Lords, in the original versions and boxcovers, was cut out of BLACK THROAT and NEW WAVE HOOKERS after it was discovered in 86 that 'Nora Louise Kuzma' (from Steubenville, Ohio) was barely 16 when she enlisted in porn. Ironically, Kuzma was celebrating her 18th birthday (in May 86) when close to 100 Lords titles were yanked from video outlets and adult bookstores nationwide. It's still a mystery as to who tipped off the cops. Some insiders staunchly contend Kuzma herself (along with her

manager) anonymously blew the whistle in order to establish a monopoly on the "Traci Lords estate" (TLC, Kuzma's newly-formed company at the time, had just released TRACI DOES TOKYO shortly before her age was "revealed"). Lords, the world's most famous former X star, has since been in many movies, on many TV shows and recorded albums. She even recorded recent promo spots for the NBC network.

A porn parody on GHOSTBUSTERS, WHITE BUN BUSTERS (86) stars Steve Powers and Marc Wallace as the "A-Busters," a team of orange-goggled working stiffs regularly making emergency housecalls to "ass-ist" women who refuse their husbands and boyfriends anal sex. With Kelli Richards, Jennifer Noxt, Erica Boyer, Shanna McCullough, Tom Byron, Dick Rambone, and Jack Baker. One star, Penny More (aka Rachel Ryan) later married actor Richard Mulligan who played Barnaby in BABES IN TOYLAND the same year as this. Johnny Jump-Up wrote the script. "It was all this very silly kind of stuff, really. I remember that film because I tried to do every scene as a double penetration. And I believe it was the first film where every scene was a double penetration. I'd shot a number of double penetrations before that, but never a lot of them. I still think the best ones I ever did were with Ginger Lynn in NWH1 and in the original BETWEEN THE CHEEKS."

Hippolyte's hilarious tongue-in-cheek 'documentary' on the life of Vanessa Del Rio, DEEP INSIDE VANESSA DEL RIO (86) features the legendary X film star in her penultimate performance. DIVDR traces the Puerto Rican sex superstar's childhood back to Russia, her flight across frozen Siberian tundra, a gang bang by a group of Cossacks, leading to her entrance, and historical status, in the realm of porn. In an 86 issue of Inside X-Rated Video, Hippolyte was asked how he originally got into the interracial sex scene. "Been around it all my life," he replied. "New York, L.A., the hookers, pimps, music, energy...it's all there — the real nitty gritty, really rich in wild humor, too. I think anyone who's really lived in the major metropolitan areas has not only traveled some in those circles but has gotten a lot from it, as well."

DEVIL IN MISS JONES 3 & 4 (86) was the Dark Bros' "new beginning" to the popular DEVIL IN MISS JONES series, with Lois Ayers inheriting the formidable Georgina Spelvin role of Justina Jones. In DMJ3, Jones cracks her skull while having violent sex, dies, goes to hell, and, in order to escape an eternity in the Dante-esque underworld, must fuck her way through Hell's various chambers. Her guide through the underworld is "Negro" (outlandishly played by Jack Baker). Along the way, Jones witnesses anal sex between horse-creatures, a double-pussy penetration (featuring Amber Lynn), a chicken-rat man gang bang (of Vanessa Del Rio, in her swan song performance), a "racist" orgy, a talking decapitated head (Paul Thomas), a "sex freak" orgy, and Jones' own incestual tryst with her father. VCA released DMJ3 as two movies with consecutive release dates. #3 also features Careena Collins, Kari Foxx and Jennifer Noxt. #4 also features Erica Boyer, Krista Lane, Kristara Barrington and Ron Jeremy. DEVIL series star Lois Ayers also was in TOUGHER THAN LEATHER (88) with Run-DMC.

"I haven't seen DMJ3 in so many years. Vanessa Del Rio with the rat-chicken men...that's a really good scene. She did that gang bang as a favor to me. 'This is the last thing I'm going to do in porn,' she told me. And it was. There's also that double pussy penetration of Amber Lynn. She came up to me and said: 'I want to do a double pussy insertion.' I told her I didn't really want to do it because it would take too much time. And she said, 'I insist. I'm really horny. I want two dicks up my pussy...even three, if I can get 'em in there.' So I said, 'Okay, okay, Amber. Fine.' She wasn't hard to work with at all, though. No problem fitting those two dicks in her pussy, either. It was great working with Patti Petite, too. In DMJ4 there's this African scene where she's really good. She was such a slut. A pig slut. (laughs). Yeah, DMJ3 should have been one film, but I think VCA wanted to capitalize on the deal there." Amber Lynn also appeared in the R rated EVILS IN THE NIGHT (85) and 52 PICK UP (86).

DEAD MAN WALKING (86) was the first of two science fiction films Hippolyte made (as Gregory Brown) in the 80s. "After NWH, I was sort of not interested in pornography. I didn't want to make shitloads of porn like

people in this town typically do. Generally speaking, it's just not interesting to me. I stepped into it for a while, made about six or so films, and then was off doing other things. I guess you could call DEAD MAN WALKING and STREET ASYLUM science-fiction film noir, at least that's the way I saw them. They both got reviewed pretty well...became little underground cult things. I mean, that's what people tell me." In DEAD MAN WALKING, a mysterious virus has decimated much of the world's population. Carriers of the virus are quarantined in industrial wastelands and live like homeless street people, while others known as the zero men (terminal cases incapable of transmitting the disease) act desperately and "erratically." Wings Hauser (PV#3) plays a cynical yet compassionate zero man searching for a politician's kidnapped daughter in the anarchic Plague Zone, with Brion James (PV#20) as the psychotic kidnapper/zero man whom Hauser is tracking. Jeffrey Combes, Pamela Ludwig, and Sy Richardson costar. "We filmed DEAD MAN WALKING in the oil fields down in Long Beach. Wings Hauser was okay to work with. He did an adequate job, but he wasn't necessarily my number one choice for the lead. The distributors wanted him. I think I wanted Tim Thomerson at the time. Yeah, it was my idea to give Brion James orange hair. It was sort of a carry over of the whole 'punk philosophy' of which I see a great resurgence now. But it's all been around for quite a while...Skinny Puppy, Bauhaus, Blind Melon, the grunge thing touched on it all...even the Melvins are sorta part of this whole punk resurgence. Currently there's a combination of punk from the late 70s and this early 70s hippy look. I also see a lot of it going on in European fashion and marketing."

Orwellian in essence, STREET ASYLUM (88) was the second of Hippolyte's sci-fi film noirs. In ASYLUM, a special task force of the LAPD is implanting thought-control devices into wounded officers, lending them extra-sensory powers to 'foresee' crime, as well as the superhuman strength to swiftly crush it. The side-effects, however, are homicidal tendencies, insanity, and suicide. The prophetic film touches on such controversial subjects as police brutality and racial tension in L.A. Wings Hauser is the police hero who uncovers the evil scheme, only after becoming a 'robo cop' himself. With J. Gordon Liddy as an evil police commissioner (and closet masochist!), Alex Cord as a macho police chief, Sy Richardson in an outstanding performance as a psychotic gay cop, and Brion James as a freaked-out street preacher who, during an out-of-control alley revival meeting, torches a drug dealer, Alex Cord, and Roberta Valesquez.

"In some ways the film was a satire on both sides of the law, mostly dealing with police control of America. Legally speaking, America is probably the most conservative of all countries. It's much like the latter part of Cold War Russia. And this is what we're experiencing today, as well as while I was making the film. I've made a lot of films with that theme: not only the four-legged animals, but the four-legged government that sees itself as composed of sensible individuals, yet is, in a sense, quite totalitarian. Yeah, I chose Gordon Liddy for that part. It just seemed right for him. (laughs) Liddy actually saw the film as promoting the right way of thinking, that it was correct for America to have this kind of control. Oh, he was definitely for it. Alex Cord saw it as very pro-right wing, too. Actually, the film got a bit of free promotion in the tabloids. You recall Liddy has a scene in which he gets whipped by some girl? Well, what happened was the National Enquirer got hold of a picture from that scene and printed it. (laughs) They put some weird caption underneath it. It was pretty strange. "Hands down, Sy Richardson was the best thing about STREET ASYLUM. That car stunt he did, where he ties the leg of a Mexican pimp to a car bumper and drags him all over downtown L.A., we planned that all out. But Sy did drive the car. He causes a car crash, knocks off a guy from his motorcycle, and runs it into a telephone pole. Originally, his character was written as just slightly gay. But Sy just took it to the edge, playing a wildly psychotic cop. He was fucking great."

After the release of STREET ASYLUM, Hippolyte spent nearly a year vacationing and kickboxing in Thailand. "They always want a white guy to get beaten up. It's good box office. (laughs) I do Muay Thai and Southeast Asian martial arts. It's my hobby, like people play tennis or golf. Muay Thai



Kristara Barrington

is like kickboxing...sort of. Except you can use your knees and elbows, and you can hold people and punch them. The kicks are different than kickboxing, too. They're more swinging. I also do a style called FAST (Force Anti-Assault Survival Tactics), which is military hand-to-hand combat. It's sort of a jujitsu style — all ground fighting, neck breaking, and arm breaking. A very violent style. I'd like to make a film about martial arts, but I just don't like kickboxing that much anymore. I like jujitsu and the hand-to-hand combat styles. A documentary would be interesting if you could get some original older footage. But as they stand, martial arts films are pretty tedious. I mean, watching Don 'the Dragon' Wilson throw spinning back kicks, as much as a nice guy and great martial artist that he is, is really boring, because it's not real fighting. Real fighting from a foot-fighting range, to a grappling range, to a ground-fighting range...it doesn't happen with guys throwing spinning kicks at each other. I've never seen a street fight work like that. I mean, maybe they do, but I've never seen one."

On his return to America, Hippolyte amicably parted ways with Walter Gernert in terms of their porn association. Consequently, although the Dark Brothers no longer technically existed, VCA maintained both the trademark and the illusion that Gregory and Walter Dark were still a team. Beginning with *BETWEEN THE CHEEKS 2* and *NEW WAVE HOOKERS 2* (which Hippolyte made back-to-back), Dark Bros.' films became somewhat more psychological in content and slightly more slick in appearance. Much to Hippolyte's dismay, however, the ad and boxcover artwork were processed in a more conservative, misleading fashion. "There was a period when I did my own boxcovers and marketing. I mean, I did the ad campaigns for *WHITE BUN BUSTERS*, *DMJ3 & 4*, *DEEP INSIDE VANESSA DEL RIO*...And what happened was, I didn't do any shows for a couple of years, went back to work for VCA, and their publicity division and art department took over that area. So by the time I did *BTC2* and *NWH2*, I stopped having control of my campaigns because I really wasn't working for myself anymore. And if you notice, from that point on, the boxcovers never really mirrored the movie inside."

BETWEEN THE CHEEKS 2 (90) is the surrealistically-told, autobiographical account of an escort service "manager," Fred ("Rip Hymen"). The pimp/owner of a "fantasy escort service," Fred is also a diaper-clad lunatic who believes the human soul is found in the colon. His delusions further lead him to believe that aliens are trying to conquer the world by possessing the anus, albeit, the soul, of all humans. The film has many atmospheric flashbacks, innovative editing, and an effective heavy metal soundtrack by The Chemical People. *BTC2* also features a ferocious girl-girl sequence between Tianna and Heather Lere in a back-alley trash bin, avant-garde sex between Kristarrah Knight and a duck man, a double penetration of Bionca, and a climactic "alien" gang bang of Debi Diamond. Kelly Royce (Hippolyte's girlfriend at the time) and Nikki Wilde co-star. "I think the alien sequence with Debi Diamond at the end of *BTC 2* was a really good scene. Debi's really good, but I tend not to work with her so much. I tend to use a person like Nicole Lace, someone who has more places to go. We haven't explored all those places with Nicole yet. Debi Diamond's sort of explored all the places she can on this earth. I'm really into street weirdoes, hookers and pimps and shit. It's a whole different reality. For most people there's the reality of work, which is separated from the reality of home life. But on the street there's a whole parallel universe with its own codes and circumstances. Everything is run by the senses, the absolute lowest common denominator. Consequently, everything is much more immediate. Seeing these moments up close gives you a clean way of defining much broader elements of your own life."

"In my films I basically objectify the sex act a lot. To me, sex is very peculiar to watch objectively. Shooting sex films inherently, you watch these people fucking and it's really...strange if you think about it. If you can step out of yourself for a minute and forget about, 'Oh, man, this is hot' or 'Oooh, I'd like to fuck that girl,' if you step to the side a bit and look at these people, inevitably you're thinking, 'My God, that's a strange sort of event these people are doing.' It's like they can't help themselves. It's a

very peculiar thing. So I say to myself, 'Hmmm...well, let me explore what I as a disenfranchised individual looking at these human elements, these human characters participating in this sort of act see. How do I react? How do I feel? What if other people felt that way?' And I start posing these kinds of questions."

To date, one of Hippolyte's favorite porn feature is *NEW WAVE HOOKERS 2*, which flaunts one of the wildest storylines in the entire NWH series. During his interrogation of a runaway "new wave hooker," cult-buster "L" (Rip Hymen) uncovers the secret behind the Cult of Willie, an escort service run by a super race of ruthless women known as the Illuminati, descendants of the lost city of Atlantis. *NWH2* features hookers having sex with duckmen, human lamps, winos, and dog men. Co-starring Madison, Jamie Leigh, Danielle Rogers, Ricki Lee, April Rayne, the late Savannah (who graces the boxcover), and Jack Baker as Willie the philosophizing pimp. With music by the Mimes, Chemical People, Plugz, and Sockets. "I really believe men are far more sensitive creatures than women. It has a lot to do with the game of control and, in a sense, how we as humans are really animals. And how, instead of the animalistic behavior of the four-legged animal kingdom at large, the two-legged animal kingdom perpetrates their violence using the psychology of each other. I think we perform the same sort of activities as the four-legged variety often times, and that's what interests me about a lot of these films. That's why I do porno. It's the same sort of investigation. Porn is like a sketch book to me, I can try all kinds of different editing styles and storylines and what not."

CARNAL CRIMES (91) was Hippolyte's first erotic thriller, a genre he describes as Hitchcockian with eroticism mixed in. "No, it wasn't *FATAL ATTRACTION* that started the whole genre. I sincerely believe I started it in this country. Zalman King (PV#13) is credited with it, but I did *CARNAL CRIMES* way before his stuff. I was developing *CARNAL CRIMES* in 89, and there were no erotic thrillers in the U.S. at that time. My softcore films are really not so much underground. I mean, Hollywood tries to rip me off in a wholesale fashion as often as they can. *CARNAL CRIMES* was my first bored housewife feature (laughs) where the heroine gets involved with the 'wrong' guy, this photographer who's sort of a psychopath. The housewife was played by a very pretty girl named Linda Carroll. Very pretty, very strange girl, that's why I cast her. I saw her sitting outside of this casting call, and she was so strange...had this bizarre energy that I can't quite describe. I thought she might be right for this character. But she was quite difficult to work with and (laughs) proved me wrong." Martin Hewitt (from *ENDLESS LOVE*) co-stars and Julie Strain and Jasie are in it.

SECRET GAMES (91) follows the sexually-frustrated housewife turned high-class hooker storyline. She (Michele Brin) falls in with the wrong trick (Mark Hewitt), a psychotic "collector" who stalks, terrorizes, and kidnaps her, while also managing to fit in a blackmail plot against her husband (Billy Drago). The fetishy Catholic schoolgirl flashbacks are particularly effective. "Sort of a *BELLE DE JOUR*, that's what it was based on, more or less. A little surreal, it was sort of a cross between *BELLE DE JOUR*, *EMMANUELLE*, and a Chanel commercial." (laughs). Also with Catya Sasoon, Delia Sheppard, and Monique Parent.

MIRROR IMAGES (91) stars Delia Shepherd as a pair of twins (one good, one evil) who become involved with drugs, politics, and necrophilia. Ex-TAXI star Jeff Conaway ("You gotta admit, she's got a ga-rate pair 'a tits'") plays Shepherd's sleazy campaign-promoter husband. "It was about twins, yeah. That whole duality theme interests me...dark and light...again, sometimes these things are modified. One girl was a party girl, and one was a good girl. My original intention was for one to be a mean, greedy, angry whore, while the other was basically normal. But the distribution company felt her being so vicious was a little strong. In *MIRROR IMAGES 2*, I tried again and got closer to that idea." Also with Nels Van Patten (his dad starred on *EIGHT IS ENOUGH*), Julie Strain, Lee Anne Beaman and Buck Flower.

Perhaps Hippolyte's most underrated porn film, *DEEP INSIDE CENTERFOLD GIRLS* (91) is a no-holds barred satire on everything from



NEW WAVE HOOKERS: Traci Lords

"family values" to stripping. In the guise of a newsmagazine profile, the film follows interview after interview of strippers, centerfold girls, their parents, research scientists, and religious fanatics to find out what "causes centerfold girls to strip." The best scenes include Marc Wallace (playing a loony obsessed with trash bags) and Tianna ("You stink!!...now I'm your filthy trash!"), as well as an Ashlyn Gere gang bang by three males wearing diapers and spasmodically contorting their faces behind surgical masks. By this time, VCA was keeping the still non-existent Dark Bros. alive by advertising them as Greg and Gregor, "those schizo Siamese twins."

"I think there's a great distinction between the dance circuit and porn. A lot of housegirls look down on the porno girls who are headliners because they see them as prostitutes. Meanwhile, they themselves can be flipping tricks out of the club. But they think, 'Oh, we're just doing business. These other chicks are sluts.' (laughs) But by my observations in the strip clubs, if you have, say, twenty girls working, twelve to fourteen will do some kind of escort at one time or another. Maybe they won't do it with every customer who wants to do it with them or date them. But they'll inherently flip some tricks at some point. That's the terminology I would use, although they wouldn't refer to it in that way. They'd say, 'Oh, I've been dating the guy for a while...I slept with him, but I was paid a lot of money every time I went on a date with him...like he paid me four or five or six hundred dollars to go out for lunch.' And then they say, 'Oh, I slept with the guy, and he gave me a present.' I've seen that with a lot of strippers. And a few, let's say twenty percent, won't flip tricks, they just dance...and that's how they make their living. But from what I've seen, they make up a pretty small minority of strippers. I may be wrong, though."

Hippolyte's next erotic thriller was **NIGHT RHYTHMS** (92). "It was about a guy who had a sex-talk radio show and he ends up fucking some girl on the air, though he doesn't know it's being broadcast at the time. Shortly after fucking her, someone knocks him out. When he comes to, he finds the girl murdered, and he's the prime suspect. So he goes on the lam to find the real murderer. Yeah, there's a lot of Jim Thompson and Raymond Chandler in these shows." The well-paced erotic murder mystery stars Mark Hewitt, Julie Strain (as a stripper), Tracy Tweed, Sam (FLESH GORDON) Jones, Deborah Driggs, Erika Nann, Jamie Stafford (aka porn star Jamie Summers), and David Carradine (as a pimp/gangster).

ANIMAL INSTINCTS (92) was the first Hippolyte feature starring Shannon Whirry, now considered a minor legend in erotic thrillers. "I pretty much discovered Shannon Whirry. It was during a casting call where she just walked into the office. She'd done a couple scenes in **OUT FOR JUSTICE** where she played a waitress, and they were really pretty good scenes. But before she did **ANIMAL INSTINCTS** with me, she'd never done any nudity, never took her clothes off in her life, for anybody. And she fell to it like a duck to water. Now I think she'd deny that." The cast included Maxwell Caulfield and Carradine (again), John Saxon, Olympic star Mitch Gaylord, Jan Michael Vincent, Delia Sheppard, and Erika Nann.

SINS OF THE NIGHT (92) (PV #18) is undoubtedly one of Hippolyte's darkest softcore thrillers. The fairly convoluted script follows hard-boiled gumshoe Jack Nietzsche (Nick Cassavetes) and his involvement with wealthy, seedy characters the likes of a kept stripper (Deborah Shelton), an insurance tycoon (Matt Roe), and a mafia kingpin (Miles O'Keeffe). "That one involved a weird love triangle with everybody killing each other in the end. And I used the most profanity I could use in that film. Lots of swearing. I like people to swear a lot in films. That's very real, because people actually swear quite a lot in real life. These thrillers are basically about people who are down-and-out low lifes, con men, and scum bags...sort of the worst part of the people's personalities. My porno is about that, too, but I push it to a more surrealistic end. Consequently, there's actually less swearing in my porn than in my erotic thrillers."

"The girl I originally tried to get for the lead in **SINS OF THE NIGHT** was the one from David Lynch's **FIRE WALK WITH ME**. That's my

favorite Lynch film. And I really liked her. She's such a coke-whore slut in that movie. Not a very good actress, but she's got a weird stage presence that's very nice. I wanted to get her in my movie but the other producers didn't meet the price she quoted. I forget her name...you know, that coke-whore slut." **SINS** features Richard Roundtree, Michele Brin, Michelle Moffett, and Lee Anne Beaman. "Richard Roundtree (laughs), yeah, I always liked that whole thing with **SHAFT**. The first time I met him I said, 'You're Shaft, right? You're Shaft!' He looked at me like I was fuckin' nuts. (laughs) Like...Shaft in Sex Hell!"

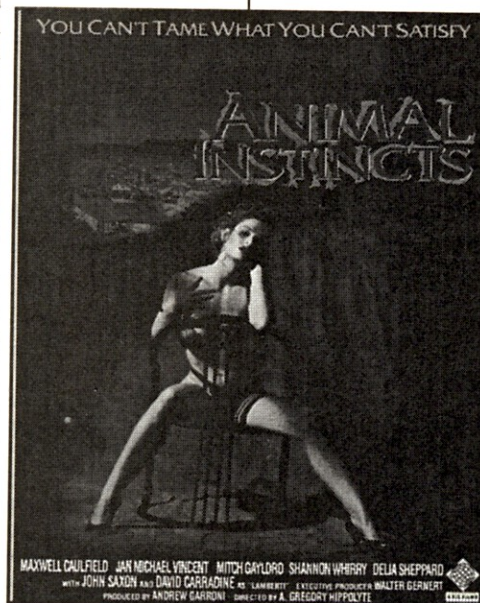
That same year Hippolyte was slated to direct **WHORE 2**, the sequel to Ken Russell's 1991 softcore hit with Theresa Russell and Antonio Fargas. "Somehow the producers never got the deal together — or they never got it together with me. I certainly liked Ken Russell's **CRIMES OF PASSION**. I think that was a great film. I hated Ken Russell's **WHORE**, thought that was a stupid film which could've been great. I saw **WHORE 2**, which I also thought was extraordinarily stupid. My idea for the sequel was to make it more like **WHORE 1**, except more realistic...a sort of seedy, dramatic documentary, obviously with a pretty actress, but dealing with the problems of whores. Whores have interesting problems. They're not always in that

much-assumed situation where their pimp is beating them up, and they're sad little girls. Of course, some of 'em are sad little girls with their pimp beating them up."

In **BODY OF INFLUENCE** (93) (PV #18) Shannon Whirry stars as a chaste psychiatric patient, whose evil, nymphomaniacal alter ego ("I hear an intelligent man's orgasm is much more complex than the average man's") continually surfaces, ultimately influencing her psychiatrist (Nick Cassavetes) to take the decadent plunge. After having sex with Whirry, he starts screwing his other female patients and is soon caught in a downward spiral: his fiancée dumps him, his patients threaten to sue him for breach of professional ethics, and a serial killer manhunt breaks wide open with the shrink caught in the middle. Whirry and Cassavetes are well-matched and, although the noirish venetian-blind lighting is overkill, it suits Whirry well, at times making her look like a striped she-beast. Porn star Tiffany Million cameos as a patient claiming her fake "Beverly Hills tits" aren't fake; Don Swayze appears in a rape flashback; and Richard Roundtree has a

solid role as a police detective sniffing out a woman killer. Also with Sandahl Bergman and Monique Parent. At this time, adult magazines were hailing Whirry as the undisputed queen of American erotic thrillers. "Unfortunately, Shannon Whirry's management has decided this is not the image she should be promoting. She did **ANIMAL INSTINCTS** 1 and 2 for me, **MIRROR IMAGES** 2, and **BODY OF INFLUENCE**. Now she doesn't do any more nudity. And I don't think I'd hire her unless she did it."

MIRROR IMAGES 2 (93) (PV #18) is one of Hippolyte's most engaging features. At perhaps the peak of her softcore career, Shannon Whirry portrays twin sisters, one good, one bad, with the diabolic sister, as usual, responsible for the film's most atomic sex sequences ("I wanna fuck on her bed so she can smell me on her sheets"). Luca Bercovici is particularly effective as a corrupt cop married to the good, yet sexually-repressed, twin sister. He fornicates (and plots) with the trashier twin, while running a stable of prostitutes on the side. "Luca Bercovici is just great in that. At the conclusion of the film he has this guy all tied up in a car, gets all excited doing a play-by-play of what he thinks one twin sister is doing to the other upstairs, and just beats the shit out of the guy, slamming him with back fists and stuff (laughs). That was my favorite part of the film. Yeah, I like things like that...extremes in emotion, violence...scenes that leave a very strong image, either sexual or violent, because I think in a sense that's what we do in life: we go through life collecting certain types of images and experiences, and then we relive those experiences over and over again. They become our reality...especially as we get older, then they become a history of ourselves. So I look for the extremes in these matters as often as I can, which has occasionally gotten me into some controversy. (laughs). Also with Sara Suzanne Brown, and Ken Stredman. "Technically the **MIRROR IMAGES**



films weren't that difficult to shoot. I didn't use any split screens to show the twin sisters together. Instead I just did over-shoulder shots and reverses. It's really all about eye-lines and sizes...stuff like that. It's easy."

SECRET GAMES 2 (93) concerns a conceptual artist who falls in love with a hardened call girl. The psychological, non-violent tale is extremely depressing yet strangely absorbing. Mark Hewitt stars as the self-tortured artist. "There's a great deal of menace in that film. I went back to the documentary format and started fooling around with interviews again. This guy is a conceptual artist and the film is sort of a documentation of his conceptual art. I mean, he's filming his own sex scenes, so it really wasn't supposed to be a three-act narrative structure. I looked at the film about a month ago, and, quite honestly, I think it's a lot more interesting than most of the stuff put out by folks doing this shit." Also with Thomas Milan, Sara Suzanne Brown, Amy Rochelle, and Holly Spencer.

ANIMAL INSTINCTS 2 (93)(PV #22) is an well-acted, engaging thriller, with Shannon Whirry as a soul-searching woman healing from a bad relationship. She crosses paths with a securities expert (Woody Brown) who gets his voyeuristic kicks by hiding mini cameras in his clients' homes. Whirry uncovers one of the cameras in her bedroom, picks up men and women in bars, and starts putting on "shows" for Brown. When Whirry falls in love with another guy, however, Brown flips out. "Woody Brown, yeah, he's very good. To tell you the truth, I think these erotic thrillers have a lot more edge than the majority out there, which seem to have such predictable structures. I always try to throw in those innocent reversals of weird elements and character structures to give them a different feel...shoot them in a slick, almost commercial way to counterpoint the sort of...menace that the films present. The films are never happy stories. They're always fucking torture. A lot of women antagonists, sometimes men. They're all noir, but sometimes brightly lit. They're like little art-deco movies with a lot of unhappiness in them. They're about people who are tortured beings inside. It's sort of the 'malaise of the yuppie', as it were, along with their moronisms and stupid moralities."

Although directed by Jag Mundhra, **SEXUAL MALICE** (93) (PV #21) definitely bears Hippolyte's stylish mark. Diana Barton stars as a sexually frustrated wife involved with a male stripper. Much to Barton's chagrin, the dancer starts aggressively invading her life, with murder and double-cross swiftly following. Edward Albert and Chad McQueen costar, with Jerry Mathers (!) in a cameo as a surly police desk sergeant. "No, I'm not Jag Mundhra (laughs). He's an Indian fellow who's a very nice man. You're right, though...producing is a very gray area in filmmaking. Some producers, like Robert Evans, for instance, are more creative, while others are just producers in name. Sometimes the director will produce the film, and he doesn't take a producer's credit. That's what I did with a lot of my features for Axis Films. Andrew Garonni took the producer's credit, and I chose not to. I mean, we both produced it. Originally, I was the producer on most of the films, and, in worst-case scenario, the co-producer, but never just the director. And as a producer I was involved in hiring the crews, doing the scheduling, the complete story, the marketing, the photo shoots, things of that nature. What I did, though, was take a 'presentation credit' through the Gernert/Garonni/Hippolyte Production title which you see at the beginning of the films. Looking back, though, it probably would have been more useful for me to have taken a producer's credit all along." **SEXUAL** also features Kathy Shower and Sam Phillips.

An HBO movie of the week, **STRANGER BY NIGHT** (93) is a straight-out thriller. Suffering from uncontrollable blackout spells, an undercover cop (Steven Bauer) is suspected of slashing hookers to death. Consequently, while trying to solve the murderer's true identity, he keeps finding the chopped-off ears of slain prostitutes in his freezer. Luca Bercovici costars. "Oh yeah. That was the one where women got their ears chopped off. The cop finds them in little plastic bags in his refrigerator. I never showed the actual slayings because it wasn't really a slasher movie per se. But I do like to show that kind of shit. And I would have shown more of it, but it really

wasn't part of the plot, which was much more psychological. It was a little bit based on **SEA OF LOVE**. The script I originally wanted to do was about a cop who was, in fact, the killer, and he begins investigating himself. It was a very dark journey into his psychology. A lot of the scenes would have come out as fantasies, different versions of reality as he perceived it. Needless to say, the company I worked for didn't think that was commercial enough. They wanted me to follow a more standard plot line. Basically these shows are about the dark side of human character. That's what interests me...far more than the positive side. I'm always interested in seeing what drives people to those edges, those obsessions, be they drug, sex, or violence-related." Jennifer Rubin and William Katt co-star.

In a 93 issue of **Hustler Erotic Video Guide**, Hippolyte described the plot of **NEW WAVE HOOKERS 3**: "The opening scene is this guy (Jon Dough) who's dead. He's talking about how he died. What happens ultimately is that he and his wife are broke and they eat dog food, and they live on a mattress, and they're sort of like bag people, and he decides that maybe his wife should turn tricks because they could make a living. Brittany O'Connell, she's this new girl, she does a DP, that's the first scene up. I've got some scenes in **NWH3** that will blow your mind. There are two gang bangs. One is a gaggle of duck men (with Crystal Wilder). After the

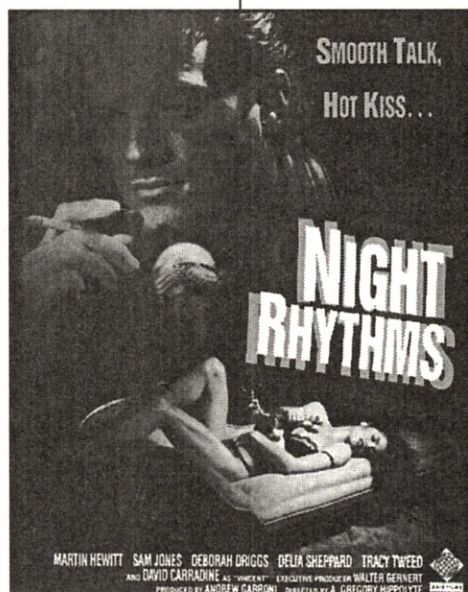
guys fuck some of these girls and come on them, I have two maids (Lacy Rose and Francesca Le) walk in and lick the girls off. That's the kind of shit I like." With Tiffany Million, Danyel Cheeks, Rocco Siffredi, and Heather Hart (Hippolyte's girlfriend at the time). Although the film takes a fresh angle on the subject of prostitution, and the theme of control, **NWH3** is the weakest entry in the series. "I liked the girls in **NWH2**...very happy with that show. It just came together very nicely...better than **NWH3**, I thought, which I think contains some of the nastiest sex in the series. The lead girl in that, Crystal Wilder, was good...pretty nasty. And while **NWH2** was much better than **NWH1**, the girls in **NWH1** were interesting. **NWH4** came together pretty well, too. But I still think it's a click under **NWH2**."

BETWEEN THE CHEEKS 3 (93) features Tony Tedeschi as a swami who believes all life originates from the female buttole and that the power of the universe is centered around it. Vacillating in and out of dream-like stages, he teaches novice couples the pleasures of anal sex.

BTC3 also features the world's first "talking" female assholes. **BTC3** co-stars Rebecca Bardoux, Rebecca Wild, and Brittany O'Connell, with Heather Hart co-producing. "I thought that was another pretty good show which was largely overlooked. I mean, it should have won like best butt-fucking film of the year award or something. (laughs) The dream within a dream within a dream, the talking assholes...yeah, those were my ideas. Originally I think I wanted Rip Hymen to play the lead but he wasn't available, so I wound up with Tony Tedeschi. Given the opportunity, however, I would have shot it with somebody else."

THE CREASEMASTER and **THE CREASEMASTER'S WIFE** (93) are basically one film released in the same fashion as **DMJ3** & 4. A rarity for Hippolyte, neither film showcases anal sex. In **THE CREASEMASTER**, Jonathan Morgan plays John Slamdog, a yuppie obsessed with female "creases" who eventually goes over the edge and starts literally conversing with said orifices. Tiffany Million plays Slamdog's fed-up spouse who, in **CREASEMASTER'S WIFE** (the follow-up film), leaves her freaked-out husband only to become infectiously obsessed with sex herself.

In **HOOTERMANIA** (94) Jon Dough plays Sir Bob Thing, a sort of modern-day Sir Galahad, who spends his entire life in a subterranean bathtub. He's sent on a mission by Mama Jama (Crystal Wilder) to find "the most perfect set of fleshy orbs in order to put the moral state of the universe back into place." Much in the vein of **BLACK THROAT**, **HOOTERMANIA** has Bob Thing teamed up with a smart-assed plastic dildo (with a mouth, mustache, and eyes attached to its vagina-like base) called "Plastic Pussy." The movie's most provocative (and funny) sequence is Crystal Wilder's mini gang bang by "three blind mice" — Ron Jeremy, Jonathan Morgan, and Terry Thomas (Wilder's real-life boyfriend), all wearing dark sunglasses,



wagging canes, and fumbling in their individual insertions of Wilder. HOOTERMANIA was "shot in Mamo-vision" and, once again, co-produced by Heather Hart. All girls in the film have fake tits. "Yeah. I tried to put all these girls with (cracks up with laughter) plastic tits. I don't know, it was sort of like a quest for the Holy Grail. But, no, I don't like boob jobs. I prefer girls that don't have fake tits. One of my ex-girlfriends had fake tits, and they're sort of like these...disembodied things."

SECRET GAMES 3 (93) (PV #23) is a superior remake of the original SECRET GAMES, with a thoroughly believable psychotic (Woody Brown), better-looking women (Rochele Swanson, Tammy Parks, Jasae), and steamier sex. "Shooting softcore is different from hardcore, two different agendas. My question is not so much about the demographics of the consumers, but why it is they rent softcore and not just straight-out porno? I have to say, though, you can't really experiment as much in softcore. The distributors are very conservative."

Hippolyte's next porn feature was NEW WAVE HOOKERS 4. "That's about a midget (Wesley Forbes) who thinks he's God," Hippolyte said in a 94 High Society interview. "He's a sort of Nietzschean overman who controls his universe in an alternate reality. He's somewhat psychotic and believes he's controlling (this) universe in his imagination, or is it real? So it becomes almost an alternate computer universe." Aside from Dark's powerful MTVesque opening credits (with pretty girls dancing to the chugging rhythm of Michael and Earl Ninn's heavy metal score), the film's most visually impressive scene is a three-way between Barbara Doll, Marc Wallace and Nick East (the latter two performers portraying seal men). On a giant ice block surrounded by vases filled with dead fish, Doll lures the barking seal men to have sex (and eventually double penetrate her) by wagging mackerel at them. "One of the key ideas running through the whole NEW WAVE HOOKER series is the transference of desire, inverting the normal situation, turning the male into the sex object," Hippolyte said in a 95 Hustler Erotic Video Guide interview. "Like this ice-block scene, the chick really wants to fuck these seal men, so she baits them with the fish...the way a guy might take a girl to dinner or buy her some crap or something. The whole point is reversing the gender roles in the game of desire. How many times have you felt you were this fucking close to pussy, only to have it snatched away right as you were ready to dive in? A lot of times it's because of another chick, too. Life is fucked up like that..." NWH4 features Juli

Ashton having sex with two clowns, Jon Dough as a frog man, and Tom Byron as a salivating dog and (later) a horny Arab offering a pig's head (!) to Chasey Lain for sex. "I pushed the shit outta Chasey in that scene. What a fuckin' energy drain it was, too. It took me hours to shoot that scene, to get her to open up. She's a very nice girl, but she's very bottled-up. She's like a pretty stripper, right? So I told her, 'Lookit, don't do the show 'cause it's going to be a long time shooting it. So be prepared, or don't do it. That's okay, too. Whatever you feel like.' (Imitating Chasey Lain) 'Oh no. I wanna do it,' she told me. So it took me about three to four hours to shoot that scene with her. The first part was easy, you know, when she was putting her makeup on, because she likes doing that. But her five-way with the three guys and Vixxen...she was very uncomfortable with that. She's not a girl that likes to get fucked in public. Very private. Nice girl, though."

"My experience is that, unfortunately, a lot of people in this business have little, if any, integrity. The producers want to make shit, and the talent just wants to make easy money. The girls typically say to themselves: 'How else can I make \$1800 a day? Well, I can go and flat bag it...get my make up done really nicely...get fed...all I have to do is fuck this one guy that doesn't look too bad...who I fucked already twenty or thirty or fifty or three hundred times...so he's sort of like my boyfriend...kind of...but he's not really my boyfriend...he's just my friend who I fuck...he's my fuck buddy...and it's an easy pay day.' And then it's boring for all parties concerned."

In 95, Hippolyte made the fifth installment of The Devil In Miss Jones series, DMJ5: THE INFERNO, which continues with the Dante-esque approach to Hell. Rip Hymen steals the show in a wonderfully looney rendition of Satan, equally comparable to Jack Baker in DMJ 3 & 4. Juli

Ashton inherits the Justina Jones role (with barely any lines). Wesley Forbes (no lines at all) is Satan's dog-biscuit-eating dwarf helper, and Nicole Lace is gang banged by five Nazi soldiers, all of whom ejaculate in measuring cups. "I try to put combinations of people together that are different. Like Nicole Lace getting fucked by all those different guys. She never did that before. In a sense, DMJ5 is sort of the concept of the tarot card as a joke, the devil as a jokerster manipulating reality through media images. Media images really interest me so we worked that into the script. One of my favorite scenes is Juli getting groped by these two old men whom she jacks off while watching a fire-eating circus act. I asked my line producer Patti Rhodes to find those two guys. 'Find me two old guys,' I asked her. 'I really want 75 year-old guys.' But the ones she got were in their late fifties, early sixties. Actually, one of the guys calls me incessantly. Hey, it's a big day for him, man, feeling up 26 year-old girls and not having to pay for it." (laughs).

Starring Scott Valentine and Erica Anderson, OBJECT OF OBSESSION (94) is an erotic thriller loosely patterned after William Wyler's 1965 cult classic THE COLLECTOR. "OBJECT OF OBSESSION, I think was a pretty good show. It's about a guy that basically captures women, locks 'em up in his loft, and uses 'em as fuck toys. Kind of like THE COLLECTOR, yeah."

ANIMAL INSTINCTS: THE SEDUCTRESS (95) (PV #22) is perhaps Hippolyte's most experimental softcore entry. The story involves a blind record producer/ expert knife thrower (James Mathews) who invites a self-proclaimed exhibitionist (Wendy Schumaker) to live in his mansion. As it turns out, the producer is a hardcore voyeur only faking his blindness. Consequently, as Schumaker engages in supposedly clandestine sex with rock stars visiting the mansion, Mathews revels in 'watching' behind dark sunglasses. Aside from slick editing and numerous arousing sex sequences, the film's undisputed highlight is the irreverent character of Stone Chill, the foul-mouthed, maniacal (yet hilarious) black rapper, who, among other things, stabs his manager to death in the producer's living room and forces Schumaker to have sex with a bodyguard. "That scene with Stone Chill was pretty funny, huh? (laughs) It looks like a lot of the Stone Chill scene was improvised, but that was all scripted. It was a stylized kind of comedy thing...a parody on gangsters and racism in films; 'cause what happens is, it's okay if you're a black guy doing parodies on black gangster stuff, then it's not considered racist."

"I used two narrators in that. Never did that before. I really didn't want to do the film from the girl's point of view, but the company wanted to. I felt the story really wasn't hers. I mean, the idea of some blind guy who's not really blind, that's funny. But the idea of a girl who likes being an exhibitionist...who cares? We've seen it a thousand times. I've shot it a thousand times. But a blind guy pretending he's blind to get away with checkin' shit out, now that's interesting. I also liked the idea that he's an expert knife thrower, sort of like the blind master from the old Kung Fu series. Actually, there's a story I've heard of a blind woman who was a stick fighter in the Philippines during the latter part of the 19th Century. She was this great fighter — and she was blind! A legendary figure who really existed. So I suppose I incorporated a little of that into the character of this blind, voyeuristic, expert knife thrower."

UNDERCOVER (95) (PV #22) involves a cop (Athena Massey) posing as a high-priced hooker to track down a killer. Meg Foster costars as a bordello madame. UNDERCOVER marked a distinct turning point in Hippolyte's involvement with the erotic thriller genre. "I won't do another softcore movie unless I'm allowed to do what I want. I'm just not interested. I've done, I don't know...twenty of 'em. And I've told my co-producers, 'Yeah, I'll do another one, if you do my script the way I wanna shoot it. I'm not going to make a remake of a movie I've already done. If that's what you want, then I'm not interested.' A lot of people want a remake of the original ANIMAL INSTINCTS or MIRROR IMAGES. But I've done it twice...and I'm not going to do it again. It's just endlessly tiring. Besides, I'm really not much interested in making softcore films anymore. I'm more interested in the underbelly of the human mind."

DMJ5 marked Dark's final entry for VCA before starting Dark Works, his own production company, with Evil Angel handling distribution. "I probably could have sat down with VCA and worked it out. And I think



Jack Baker

80 HOLLYWOOD UNDERGROUND
 84 LET ME TELL YA ABOUT WHITE CHICKS (VCA)
 85 NEW WAVE HOOKERS (VCA)
 LET ME TELL YA ABOUT BLACK CHICKS (VCA)
 BETWEEN THE CHEEKS (Essex)
 BLACK THROAT (VCA)
 BI BI BABY (CDI)
 85 FALLEN ANGELS (Vestron)
 86 DEVIL IN MISS JONES 3 (VCA)
 DEEP INSIDE VANESSA DEL RIO
 (VCA)
 WHITE BUN BUSTERS (VCA)
 87 DEVIL IN MISS JONES 4 (VCA)
 DEAD MAN WALKING (Republic)
 88 STREET ASYLUM (Magnum)
 90 BETWEEN THE CHEEKS 2 (VCA)
 BEST OF THE DARK BROTHERS
 Vols. 1, 2, 3 (VCA)
 91 CARNAL CRIMES (Magnum)
 SECRET GAMES (Imperial)
 MIRROR IMAGES (Academy)
 DEEP INSIDE CENTERFOLD GIRLS
 (VCA)
 92 NEW WAVE HOOKERS 2 (VCA)
 NIGHT RHYTHMS (Imperial)
 ANIMAL INSTINCTS (Academy)
 SINS OF THE NIGHT (Academy)
 93 NEW WAVE HOOKERS 3 (VCA)
 BETWEEN THE CHECKS 3 (VCA)
 THE CREASEMASTER (VCA)
 THE CREASEMASTER'S WIFE (VCA)



BODY OF INFLUENCE (Academy)
 MIRROR IMAGES 2 (Academy)
 SEXUAL MALICE (APix) Exec P
 SEXUAL OUTLAWS (Monarch) P
 SECRET GAMES 2 (Imperial)
 SECRET GAMES 3 (Academy)
 94 STRANGER BY NIGHT (APix)
 OBJECT OF OBSESSION (APix)
 ANIMAL INSTINCTS 2 (Academy)
 SECRET GAMES 3 (Academy)
 NEW WAVE HOOKERS 4 (VCA)
 HOOTERMANIA (VCA)
 95 ANIMAL INSTINCTS: THE SEDUCTRESS
 (APix)
 UNDERCOVER (APix)
 DEVIL IN MISS JONES 5 - THE INFERNO
 (VCA)
 96 SEX FREAKS (Dark Works)
 FLESH (Dark Works)
 SNAKE PIT (Dark Works)
 97 GREGORY DARK'S SHOCKING TRUTH
 (Dark Works)
 GREGORY DARK'S SHOCKING TRUTH 2
 (Dark Works)
 LIVING ON THE EDGE (Dark Works)
 GREGORY DARK'S THE PSYCHO SEXUALS (Dark
 Works)

Titles from VCA, CDI, Essex and Dark Works (Evil Angel) are all hard X. Most other titles are available in R rated or unrated versions. Illustration by Maxon Crumb.

Russ Hampshire (VCA's owner/manager) is concerned about making good movies when he can. But, in my opinion, his part is very uneven. He has a lot of people working under him and shit happens. VCA's attitudes about music, dialogue, and content are very conservative. And in my films it's not that I want to denigrate or be misogynistic so much. I just want to explore visual imagery which VCA doesn't particularly find erotic. My stuff is about visual, interesting shit with sex going on. It's not necessarily about eroticism. Besides, I've known John Stagliano (Evil Angel's owner) for years, and he's a more creative guy, not just a businessman...even though he's also very good at business. But, still, it's just easier for me to deal with a creative guy rather than a guy who's just a distributor."

To date, SEX FREAKS (96) is one of Dark's most ambitious X-rated works. With a cast of over 45 stars, it features catwomen, clowns, glam queens, devil men, skeleton men, bug men, baby men, beatnik poetry readings, lesbian orgies, anal sex, double penetrations, food fucks, an hermaphrodite, a midget, and a fat chick. The plot concerns Julio Midnight (Rip Hymen), the twisted owner of a performance art theater, who sees attractive girls in the street and, with the assistance of voodoo Barbie dolls (like in Doris Wishman's INDECENT DESIRES), makes them his sex slaves, and eventually transforms them into "better citizens." The entire underground operation is controlled by a disembodied pair of female lips (veteran porn starlet Sharon Kane) on a television screen (an image reminiscent of THE ROCKY HORROR PICTURE SHOW). In Julio's pursuit of Sweet Meat (stacked porn starlet Lovette), he eventually becomes pussy-whipped, goes bonkers, and is himself transformed into a zombie. With Lennox, Nici Sterling, Missy, Stephanie Swift, Nyrobi Knights, Paisley Hunter, Caressa Savage, Kim Kataine, and Toni. The boxcover includes a director's statement ("SEX FREAKS is the one film I have ever worked on that actually freaked me out!") and a manufacturer's 'warning' ("Mr. Dark assumes no responsibility should you dare to witness this non-stop cavalcade of inhuman sexual perversion and savage carnal excess. You have been warned: Should you survive SEX FREAKS, your nads will never be the same!"). "The voodoo dolls? Yeah, there's some symbolism there. I'm still very interested in the voodoo religion. With the dolls there's sort of this sympathetic magical relationship between the human and the artifact of the

human. Rip Hymen's character is very much like a Maldoror type of person. I haven't read Maldoror in so long. It's sitting on my shelf. I'd actually like to do it as sort of an art film rather than a hardcore film. With hardcore films there's such a limitation with the audience. Even my stuff, which to some degree crosses over to underground interests, still has a limited audience."

Dark's next porn film, FLESH (96), stars Nici Sterling, Lisa Ann, Kim Kataine, Laura Palmer (aka Petra), Caressa Savage, Kitty Monroe, Shelby Stevens, and Tom Byron. "This one's about a contract killer (Byron) who has an alter ego, an insane clown who keeps pushing him over the edge and causes things to happen. The contract killer becomes more and more psychotic as the film progresses. Tom Byron stars as both characters. He talks to himself, or the clown alter ego, throughout the movie. It's really interesting because I shot it like MIRROR IMAGES in some places. So, while I have him talking to himself, I have body doubles and stuff like that. (laughs) It's pretty cool."

SNAKE PIT (96) is a sort of abstract porn version of Ingmar Bergman's SEVENTH SEAL. The Max Von Sydow role of Everyman is played by Vegas-type hustler "Hatman", while emissaries of Death are goons dressed in blank gangster suits, fedoras, and spy glasses. In Dark's version, Hatman tries to stave off the Grim Reaper through an extended game of alley craps, the money pot consisting of a pile of plastic bones, miniature rubber skeletons, and five-and-dime Halloween masks. Each time Hatman wins a roll of the dice, he dons a mask which transports his mind into various sexual fantasies. Purposely devoid of any standard plot, the film relies heavily on flash editing of images and symbols. It also contains two gang bangs, porn stars wearing masks of former political figures (Ronald Reagan and Hubert Humphrey among them), and starlets having sex with mock animals. SNAKE PIT also features porn starlet "interrogations", consisting of probing questions which Dark developed with the aid of a psychologist. "When the cops interrogate you, they're trying to elicit a confession, trying to find out information which you're not easily going to give up. In other words, they're trying to break you down. And those are the kinds of questions I set up with this psychologist. If a girl started to cry, that's good, I wanted to find out what makes her tick. Because, see, I don't care about,

'Well, gee, do you like sex?' or 'Do you think you're really sexy?' or 'Show me your pussy.' I don't give a shit about that. They'll do that sort of thing in a heartbeat. Instead, I'd ask questions like, 'What is evil?' Then, nine questions later, 'What is evil?' again, to get a slightly different response. And nine questions after that, 'What is evil?' In other words, equating evil with evil. The most important aspect is breaking them down and then, in a sense, allowing them to display their true ways, because you've given them license not to conform to societal or even 'porn-family' demands. You've given them license to admit to themselves that they're basically evil...evil whores. And once they agree to that fact that they're useful only for the purpose of dick fodder, so to speak, then they're able to fully unveil their sexuality, their trampiness, their sluttiness." SNAKE PIT'S most infamous sequence is its finale: a three-phantom gang bang of British-born Roxanne Hall. According to Dark, the grueling sequence caused Hall to readily quit the business after a prolific two-year stint in porn. "She had nineteen orgasms during her scene...all three guys fucked her in the ass, DP'd her, and double-pussy penetrated. And during the course of both her sex scene and the preceding interrogation, I brought up too many fucked up things out of her fucked up head (laughs). She did anything. We were just moving her through her psychological landscape, and she just overloaded...went crazy."

Hall returned to work for Dark, however, less than two months later in an even more infamous project. In the summer of 96, Dark directed "Bar-X-the Rocking M." a track from the Melvins' excellent Stag album (on Atlantic Records), for MTV, German television, and select night clubs. Loosely structured around a voodoo ritual, the video is a blinding kaleidoscope of freaky images including devils, skeletons, chicken men, pig men, witch doctors, loads of cryptic religious icons, and the Melvins themselves turning into goggle-eyed zombies (an interlude highly reminiscent of the Nazi zombies in SHOCK WAVES). Watch especially for the director's cut (or club version) which includes the controversial sequence in which Roxanne Hall is naked in a bathtub, with one hundred live worms crawling all over her, as she drinks her own mucky bathwater from an elongated straw.

"Yeah. That was a shot I'd been wanting to get for two fucking years. I just liked the idea of a live girl who's being eaten by worms as if she's dead. She's sort of alive and dead at once. It was also important that we see she's in a bathtub with these worms and that she's drinking from her own water. (laughs) I wouldn't let her wear panties, either. The prerequisite for her being in the video was, 'If you're going to do this, you gotta be totally naked.' I was very happy with her work, too. Why did she do it for me after SNAKE PIT? Oh this Melvins thing wasn't porno stuff. Besides, I didn't push her too hard in this video. (laughs) I mean, I really believe it's the best piece of film I've made in eight years, even though it's the first music video I've done." (On the actual set of "Bar-X", Hall said of her decision to leave porn: "It was just time to take a break. I've been working in this business for two years straight without any sort of break, and SNAKE PIT seemed as good a place as any to start a vacation.")

The follow-up to SNAKE PIT was GREGORY DARK'S SHOCKING TRUTH (97) which further elaborates on the interrogation process. "It's about a blind man, an inquisitor who seeks the truth from these women...to find out that they are, in fact, lowly whores and sluts. He's an inquisitor whom we never quite see. We only see his eyes and hear his voice, i.e. me. And he asks these questions that increasingly become more unpleasant and incorporate a lot of the self-loathing these porno performers have within themselves. I'm expanding on SNAKE PIT a bit. But SHOCKING TRUTH is actually much more extreme than SNAKE PIT. It's just...a very strange movie." With its ornate sets, gothic lighting, mood-altering editing (which includes plenty of effectively bizarre footage from Dark's Melvins video), and high-powered sex scenes (with Spice, Sofia Ferrari, and Tricia Devereaux), SHOCKING TRUTH is definitely one of Dark's more powerful films. Its undisputed highlight, however, is porn star Chloe's anal gangbang in a cheesy yet scary voodoo den by two dogmen (on leashes), two skeletons (who crawl out from beneath the starlet's bed), and a devil. The scene is

made all the more toxic by dominatrix Star Chandler (painted red from head to toe) who ruthlessly degrades Chloe into total submission.

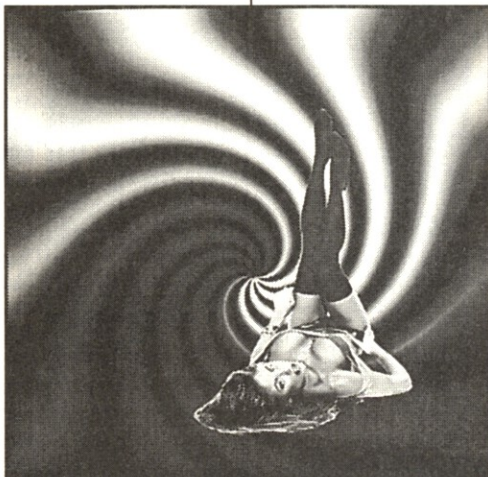
"Yeah. Chloe getting fucked in the ass by five guys...that's my favorite scene in the film. Combined with her interview, that sequence lasts about 35 minutes. And her interview was so strange because she's so self-abusive...and she further portrays that self-abusive nature in the sex scene. I mean, she just got fucked insanely. It's a lot different than the Lovette gang bang in SEX FREAKS. It was really sort of unpleasant. The sets are sort of gothic-looking, with Chloe as sort of the 'goth girl'. Yeah, her scene is in a weird bedroom with skulls and voodoo shit all around." In terms of the interrogation process, some of the questions Dark asks his starlets include, "What kind of man terrifies you?," "Do you believe in sin?," "What is evil?," and "Where will you go when you die?" "Out of seven or eight people, inherently what you have is one or two that are good participants; but most of them aren't. They generally either try giving you stock answers or are evasive. But what you do get is to see discomfort of these people in their skins, which is really what fascinates me. I asked Spice, the first girl in the film, questions about her father, her stepfather, and some stuff about her mother. And at one point she got really upset and started crying. And when I asked the other girls certain questions, they just didn't know what to do, how to answer. They're sort of on the spot, so to speak, right? Which is kind of funny. And, I mean, if you want to turn the tables, I personally have no specific definition of evil. I suppose the closest I can come to defining it is dishonesty."

"But the more I think about it, the more I believe this sort of pornography is almost too intellectual or too entertaining for the porno

market, which also makes it sort of defeating to those same people. I mean, if they want entertainment, they're going to go elsewhere. No, I haven't gotten a lot of negative reaction from my films. It's just a hypothesis I've been conjuring. But I've been thinking about it a lot, and I have a strong feeling I'm probably correct. It hasn't particularly been reflected in my numbers yet. But, let's face it, when people rent porno they want to jerk off, right? Now all of a sudden I'm dealing with a lot of issues, a lot of questions, a lot of commentaries on what we see as sexual and what we don't see as sexual, and how the starlets relate to what we consider standard morality. And I think this format makes some viewers uncomfortable because then they begin to feel the same sort of questions that are leveled at the talent. When viewers are exposed to questions like 'What is sin?' or 'Where will you go when you die?', they begin to have thoughts about these things.

And I think that's sort of the antithesis of porn in general. But, see, there's such a distinct level of mediocrity in the whole porn market that, in order for me to push the envelope of pornography as it currently exists, I've got to go to these different places. And it's very important to me that the women are pushed to the maximum. You obviously can't always get them there. But it's really important that we see absolute realism, where somebody just becomes...mindless as they're being fucked."

In GREGORY DARK'S SHOCKING TRUTH 2 (96) Dark further pushes the porno envelope. "I'm back to animals in this one, yeah. (laughs) I shot this one great scene where Missy is lying by a beautiful pool, and these men with dog masks are watching her, and they come up to her and start sniffing her. And the dog masks have tongues leering out, and these guys start licking her with the tongues while she's asleep. It's this fantasy of a sleeping woman whom you sort of...play with. And I got Missy so bizarrely fucked for so long that she goes crazy...she just flips out, and starts screaming and growling. And looking into her eyes, you can see that she's completely fucking gone. And one of the girls in the film actually passed out. Mila...that's her name. I pulled a 'train' on her. Yeah, six guys were fucking her in the ass, one after another, and at one point she tried to stand up and just...stumbled. (laughs) And then she totally conked out. I left all that footage in, too. And after their scenes, I start asking these girls questions with spunk all over their faces, and you can see the differences in their own personalities. No, they weren't uncomfortable with all this stuff on their faces. They were just out of it...completely transformed. It's so unusual, so



NEW WAVE HOOKERS 4

funny. Star Chandler's in this film, too. I incorporate her same dominatrix character, which we used in the last scene with Chloe, in about four of the scenes in this one."

Among the many projects on his plate, Dark is currently developing a documentary on gender/ethnicity changes for German television. "The producer is the guy that did SHOCKING ASIA. He has footage from Indonesia in the '40s of these weird sort of transformations and sex changes. I'll use stock footage, interviews, and whatever new stuff I can find. The subject interests me only because it's very unusual." Dark is also under contract with Planet Productions to direct more music videos. "Presently I'm doing one for a black rap gangsta group called Game-Related from Vallejo (CA). Their new album's called Soap Game, and I came up with a bizarre concept for the video. It's about a training school for pimps, and these trainees get to watch on a TV screen the example of the 'bad' pimp (played by Antonio Fargas! - PV #15) who gets his car and money stolen by girls. BMG from New York called me and asked me if I wanted to do this particular project, and I told them, unless I can do a concept that's going to get me other work, I don't really want to do it for some nameless rap band they're putting together for whatever reasons. So they sent me the music...and it's pretty good. I mean, if you're going to make a music video, you really have to like the music. And I thought to myself, 'If I can do a concept video that's not just going to be a bunch of gangsters driving in cars with blonde bimbos hanging out with them. I mean, that just doesn't interest me in the least. Day-to-day life is basically like that and, I mean, who gives a shit?"

Many within the porn industry criticize Hippolyte for being overly-demanding in his productions, while observers outside the business feel his movies are anti-erotic and misogynistic. "Actually, my biggest problem today in porn are the girls. They're boring, most of them, sadly enough. They're different than they once were. Now there's this 'hurry-up, hurry-up' bullshit, where she's like looking at her watch, or nodding off, or thinking about doing her nails. Inherently, I think that's a big problem with the porno business. And I think that's a problem obviously with prostitution...some girls flipping ten, fifteen tricks a day. At that point, they're clearly not very involved in sex. It's just a business. How many strippers do you know that really like men? I've dated three or four strippers over the years...I dated Heather Hart and she hated men at some point, simply because when they're in contact with men, it's work...and the guys are disgusting. They see men at their worst. One of my former girlfriends was a dancer, and in the club where she worked, one guy went into the bathroom, shit into his handkerchief, went over to her, whipped it out, and said 'Do you mind if I eat my shit?' And she said, 'No, I don't mind, if you pay me. Then you can eat your shit in front of me.' I mean, these girls get to the point where they're quite disaffected from men. And I understand that on some level, okay? See, it's all about commerce. And that's the problem.

"But, still, I won't deny it (laughs), the girls have to be pretty, that's it. People want to ultimately see really pretty women getting fucked. Not hardlooking, street-hookery women, you know? Girls off the street tend not to really look right. They're not attractive enough. Some amateur girls who wanted to do porno called me up once, but they looked horrible, so I didn't want to shoot them. You also have these agents in the business, guys like Reb and Jim South, and it's all assembly line to them. Consequently, sometimes you say to yourself, 'I don't want to shoot the show because...who do I have?' I think that's really a big problem." "I suppose you can say I'm somewhat megalomaniacal about my films. I tell the sex stars exactly what to do. I tell the cameraman every move. And I do that with every type of film I make. It's not usually appreciated...the performers think I'm heavy-handed. I shoot very, very hard scenes. And I do that to push the envelope of these people's minds. But the actual sensuality and sexuality about them...you know...they're boring to me. It's really tedious. Who gives a shit about seeing the same fuck scene? And as

far as a cameraman goes, basically I just need a guy to hold the camera for me. I don't want him to think. I want him to do exactly what I tell him to. I don't find myself collaborating well with cameramen because I'm really not interested in the way they know how to shoot. My compositional ability is generally better. My editing is better. I have a much more sophisticated artistic background than most of these people I hire. I also work closely with the set designers. Very closely. You design it with them...colors, everything."

"And in my X features, it's not that I'm trying to alienate men from women or women from men. I just find the whole act of sex very peculiar...visually. Even the sounds that they make...that's what I try to capitalize on, those moments of oddness. I mean, what if people didn't look really nice? What if the girl was really beautiful, and these guys were wearing...duck's costumes? How would that be sexy? Or would it be sexy? Maybe if you made it really nasty, that would be sexy? Or would it be nasty and weird? I mean, what exactly would that imply? For example, I'd really like to do nasty things with condoms that nobody's ever done before. Like tie 'em onto people after you come in 'em, or tie 'em around girls' hair. Let me think...if you have eight guys fucking a girl, you could make her stick all the used condoms in her mouth, chew 'em up, and sort of...drain them. There's a lot of things you could do that are kind of disgusting. I like Bruce Seven's stuff because it's nasty. I like John Leslie's new shows a lot more than the stuff he did at VCA, because they're just much more raw, so to speak...more visually interesting. And what I'm basically trying to do is explore new directions.

How can you discover a new way of finding and exploring the dark side of sexuality? I mean, this is the kind of question I keep posing to myself. And I think that's what this company is about: trying to find those extremes. But the films which result aren't always going to be completely erotic because you need to uncover stuff."

Despite his lavish, full-color spread in the August 96 issue of Premiere, which hints at Dark's supposed attempts to desperately break away from his "nasty porn habits," Hippolyte/Brown/Dark hopes to extinguish any rumors of total mainstream defection. "No. Actually I like doing stuff like SNAKE PIT and SHOCKING TRUTH much more. (laughs). And I like doing stuff in music video, like with the Melvins, more than I do those erotic thrillers. I mean, a lot of that erotic thriller shit is just like network TV, it's the worst, most unimaginative stuff you could come up with. And as far as straightforward porn...quite frankly, I've never watched anybody's pornography (laughs) except my own. Again, I watched Bruce Seven's stuff a long time ago and saw John Leslie's first VOYEUR film. But I really haven't watched that much porn in the last ten or fifteen years. I just don't know what other people do. I shoot porn according to what I consider professional

filmmaking. I have looked at some ProAm stuff, like Seymour Butts, and it's like...terrible. He misses seventy percent of the stuff he's looking to shoot. And after I check out a review in Adult Video News saying, 'This is so great,' and then I actually watch the movie, I'm going, 'What?! What?!' I mean, he's missing the action, his cutting is bad, and the sex isn't even that great. Actually to me the most erotic stuff out there is the cheapest, crappiest amateur stuff you can find. In the old days, I guess Cecil Howard used to do unusual, surreal stuff, like NEON NIGHTS. And I've done the same sort of thing over the years. I try to use odd cutting styles, counterpoints of images, flashing, musical video kind of stuff. See, I don't make porno films just to make money, because I don't make that many porno films. I try to do films I really want to do. And if I stop liking them, then I don't want to do any more. I'd much rather teach martial arts."



GREGORY DARK'S SHOCKING TRUTH

Thanks to Lelien Tien, Maxon Crumb, Dave Patrick, Patrick Collins, John Stagliano, Jeff Marton, Debbie Rubio, Kris Amaral, John Cambre, Star Chandler.

PV

SPARE PARTS

BY DALE
ASHMUN



STURM AND DRANG DEPT... On the prowl for something eye catching to wear at the next Renaissance Faire? Then trade an s.a.s.e. for the impressive catalog of "Gothic-Renaissance Attire for the New Dark Ages" to St. Michael's Emporium, 156 E. 2nd St. #1, NYC 10009. Designer Michael Saint offers a wide array of leather and metal crafted armor, chokers, corsets and jewelry. The "skull mask" is a real treat and would knock 'em dead down at The Hellfire Club.

SNAP, CRACKLE, POP! DEPT ... We got two fine magazines with the word "Pop" in their title to highly recommend. POPWATCH #8 (\$4 to Leslie Gaffney, Box 440215 Somerville, MA 02144) is very thick mostly cuz they have 80 pgs. of music reviews. Add some fine comics by P. Shaw and R. Ferguson-Hull, an in-depth analysis of the Undertones recorded output and interviews with such stalwarts as Dump, King Loser, and Railroad Jerk and you've got hours of informative reading ahead of you, Bub! Brothers Petey and James More are the brains behind the fantabulous POPSMEAR (\$4 to 648 Broadway #806 NYC 10012) and issue 10 is one of the best items to come across my threshold in a long time. These boys are dishing up attitude with features like "Asshole of the Month," a column called "Big Paul Behind the Wall," via Paul's cell at Corcoran State Prison and some rib tickling essays by Mike Hovancsek called "The Prozac Diaries." Send for this now!

OOOH, THAT SMARTS DEPT... When I first started the Spare Parts column for STOP! magazine 15 years ago (whew!), a chap from Berkeley named B. N. Duncan kept me amused with his prolific output of comics and essays on the Telegraph Ave. Street People's scene. I hadn't heard from BND for a long

while, when suddenly, a copy of his new book MERCY?? NO!! (write Greenery Press, 3739 Balboa Ave. #195, S.F., CA 94121) for order info and a cool catalog) showed up in my mail box. Showcasing full page sado/masochistic fantasy drawings, Duncan uses the scenes of bondage and discipline to share some tart philosophical nuggets along with some random and extremely deadpan humor.

TOP TEN LISTS DEPT... David Goode and Albert Colon have put together what they blurb as "America's Cheesiest Comic Book," a cool little item a.k.a. Mr.

Incognito's Film Fact Funnies (\$3 to Dave Goode at 600 Tuckahoe Rd. #102, Yonkers, NY 10710). A Masked Mexican wrestler type, Mr. Incognito grapples with various villains while sharing with the reader his Top Ten Fave Films of various genres, i.e Nazi movies, J. D. movies, sexploitation Films and soon, defending his title as "Zen master of useless trivia."

FAMOUS NEKKID BABES DEPT... A big happy 75th issue salute to the intrepid CELEBRITY SLEUTH, whose magazine of the same title never fails to astound me. Wether she's a super model, a B-movie scream queen, an A-list

actress of a has been sit com star, the Sleuth will find that photo of his victim in her birthday suit. My favorite T + A exposes in #75 feature the divine Elke Sommer and Mamie Van Doren. Send \$1 to Celebrity Sleuth, Box 273, W. Redding, CT 06896 for a nifty brochure of all 75 covers, a listing of nekkid stars and back issue info.

WHAT'S THAT SMELL DEPT... Smells like the latest ish of TERMINAL BRAIN ROT (#10 costs \$2 via publisher Mike Huegen, Box 1094, Cincinnati, Ohio 45201). Mike tells me this might be his final issue, so check out his cool compendium of comics, "scratchy



Caffy! (from Hate #27)

record" reviews, obsessive movie meanderings plus an informative chat with Alan Vega, co-founder of that granddaddy of all noise bands, Suicide).

I LOVE HATE DEPT... Peter Bagge was in NYC recently wrapping up details on a proposed animated version of HATE! comics early story line for MTV. Faithful readers of this fine comic are aware that Buddy Bradley's dad and his insane pal Stinky have kicked their respective buckets. If you haven't read one lately get HATE #27, where you can see how Stinky dies and enjoy the eternal shit storm that is the life of our own hero Buddy. Bagge made a wise + generous editorial move a few issues back by adding Backup Comics by Rick Altergott ("Doofus"), Lynn Shlichting and assorted linear lunatics. #27 also features an essay by the erudite Selwyn Harris ("The History of My Penis, Pt. 1") and a wonderful goof on the irritating and odious comic strip Cathy by Bagge and R. Crumb (\$4 to Fantagraphics, 7563 Lake City Way NE, Seattle, WA 98115).



Spare Parts Mystery Photo

CANDYE IS CANDYE DEPT... The lovely and talented Candye Kane sent me her 3rd CD on the tasteful Antone's/Discovery Records label. This one's aptly titled "Diva la Grande" and is loaded with guests like Dave Alvin, Big Sandy and the Fly Rite Boys and rockabilly cat Ray Campi. Candye's songwriting gets better with each record and she wrote 11 of the 14 tracks on this disc. Standouts include "You Need a Great Big Woman," "All You Can Eat," and "I Left My Heart In Texas." Annie Sprinkle captured the versatile nature of Candye's musical skills by depicting her as an 8 armed Hindu type idol on the cover photo. Look for Candye and her band the Swingin' Armadillos at a club near you, cuz they've been criss crossing the U.S. and these folks deliver a rockin' good time.

Well pals, the parts Bucket is empty so I'm going to fill it up with a 40 ounce of King Cobra to clear my mind. Down the hatch and adios til next issue, amigos.

PV

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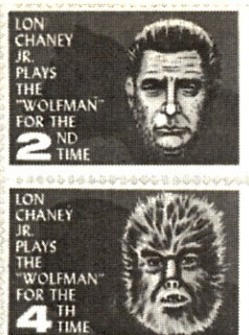
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Fan zines

All zines are illustrated and "normal" page size unless otherwise noted. Write to them for missing prices or subscription rates. If your zine hasn't been here lately it's cause you didn't send a recent copy.

ANIMATO! (#37, \$4.75) highlights the early days of Mickey Mouse (he's on the colorful cover) and WWII era Private SNAFU cartoons and includes MARS ATTACKS! computer animation, The National Film Board Of Canada plus feature and book reviews and news. 76 pgs. 92 Thayer Rd., Monson, MA 01057.

BLACK TO COMM (#22, \$13 ppd) This obsessive magazine is essential for fans of Detroit and Cleveland music and good 70s rock. It includes features on the early days of Alice Cooper (on the cover), a look at Krautrock, sax player Steve Mackay ("The Forgotten Stooge!"), Binky Phillips' The Planets, the Back Door Man fanzine and as many reviews of interesting releases (videos, records, books...) as editor Chris Stigliano can cram in to 128 pgs. It even includes a CD with Mackay, two Clevelanders named Brian (Kinchy with Milk and McMahon from the Electric Eels) and others. 714 Shady Ave., Sharon, PA, 16146.

CINELUST (#2, \$4) Punkxsploitation and Indian movies, working on CARNOSAUR (Pt 2), cheap beer, reviews (music, movies, books...) and a 1924 Black Flag (bug spray) ad centerspread are all here in 72 pgs. Editor Mike DiRoma is at 124 Jay St., Schenectady, NY 12305. His top favorite films are REPO MAN, RESERVOIR DOGS, THE HOWLING, ERASERHEAD and NIGHT MOVES.

CLE (#5, \$12 ppd) features lots of impressive recent local rock posters, 60s label Tema (Baskerville Hounds), many groups (Satan's Satellites, Craw, Backmonkeys...), fiction, comics and news. Also a report on Jaguar Ride, an Electric Eels cover band (!). It comes with an amazing 2 CD set featuring all Cle (of course) music. 84 digest size pgs. Editor Jim Ellis is at Box 16613, Cleveland, Ohio 44106.

THE COMPLETE GUIDE TO CULT MAGAZINES (Shake, \$8.95) This special two part 96 pg. publication features (52-69) scandal magazines (Anything Goes to Whisper) and "Strange And Exotic Hollywood" (45-67). These (mostly one shot) zines are on celebs from Bardot, Jayne, and Liz to Tony Perkins, Tab Hunter, Nat King Cole, Liberace, Johnny Ray and Rosemary Clooney. Each page has 4 collectable magazine covers with informative captions. We sell all Shake releases.

EYE (#10, \$3.95) has articles on 1947 ("Hollywood's Strangest Year"), cannibalism in movies (and real life), artist Michael D. Adams, the politics (and drug use?) found in SCOOPY DOO cartoons and various conspiracies. Also with reviews. Publisher/editor Lisa Crosby is at 301 S. Elm St., #405, Greensboro, NC 27401.

FUZ (#1) If you enjoyed our interview with guitarist Davie Allan (PV #2), you'll love this excellent (high quality paper) publication with 28 detailed

pgs. of Davie Allan and the Arrows facts, rare photos and LP covers. 7 more pgs. cover the amazing career of Mimsy Farmer! Write to Seth Wimpfheimer at 519 Birch Ave., Westfield, NJ 07090.

GRAVEDIGGERS UNION (Vol. 3 #1, \$3) is a 24 pg. digest of accurate reviews of and opinions about sometimes neglected 90s horror movies plus an "interview" with the LEPRECHAUN. Editor Jeff Allard (whose 90s faves include SANTE SANGRE, THE REFLECTING SKIN and TALES FROM THE HOOD) is at 314 Nottingham St., Springfield, MA 01104.

GRINDHOUSE JOURNAL (#10) Welcome back to this zine (the last issue was 6 years ago!), full of reviews, a look at the Florida Film Festival and hilarious, detailed proof of how lame a local Orlando newspaper movie reviewer is. It's 26 pgs. Editor Vincent Basilicato (who met Buddy Hackett) is at 7051 - J Aloma Ave., Winter Pk., FL 32792.

GUILTY PLEASURES (#2, \$4.95) includes interviews with Paul Morrissey, Larry Cohen and Lina Romay, zombie movies, FJA on erotic horror movies, horror comics and of course, lots of video reviews. It's 84 pgs. Editor Todd Tjersland runs Threat Theatre video (see ad).

THE JOHN AGAR FAN CLUB (#5, \$1) is 14 pages of news about and pictures of Agar (who wrote his own update). The photos of Agar with John Wayne, Roy Rogers and Gabby Hayes look-a-likes are pretty bizarre. Write to Scott Hughes at 7901 Iroquois Ct., Woodbridge, IL 60517.

JUMP CUT (#41, \$8) has a STAR WARS cover story, an interview with Harry (SPINAL TAP) Shearer and articles on reality TV shows, sex instruction videos, BLADE RUNNER, THE PEOPLE VS. LARRY FLYNT and STRAWBERRY AND CHOCOLATE (all annotated). It's 138 pgs. and is more serious and political than anything else reviewed here. From Box 865, Berkeley, CA 94701.

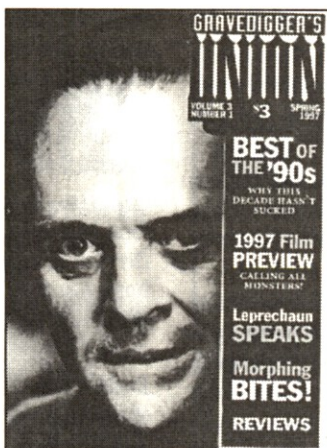
LET IT BLEED (#35, \$1.50) is 10 pgs. of fandom news, Dave Szurek letters and reports from the very popular Chiller conventions. Editor Dan Cziraky (who also writes for Cinefantastique and Femme Fatales) is at 100 Sunset Ave., Newark, NJ 07106.

LIQUID CHEESE (#4, \$3.50) is 52 pgs. of video, laserdisc, zine and CD reviews with a special section on Traci Lords. Editor Dave Kosanke's list of "females

that don't get enough ink" includes Daria Nicolodi, Mimsy Farmer and Lynn Lowry. 8123 W. Margaret Ln., Franklin, WI 53132.

M.A.M.A. (#44) Jackie Chan, Hong Kong laser discs, reviews and detailed, informative letters are in this 20 pg. issue of Martial Arts Movie Associates. A four issue sub is \$15. Editor William Connolly is at 6635 DeLonpre #4, Hollywood, CA 90028.

MONDO CINE (#3, \$2) covers the business of video re-releases and reports on just how much Blockbuster dominates the video store business. "Blockbuster's revenue is higher than the 2nd (Suncoast) through the 100'th chains' revenues combined" (!) It's 24 digest size pgs. from editor



Roger Leatherwood, Box 10597, Oakland, CA 94610.

MULTIBALL (#11, \$3 ppd) features the Manhattan group Honeymoon Killers, lots about pinball machines, lounge singer Rudy Tutti Grayzell, Les Schwab tire centers and has music reviews. It's 60 digest size pgs. from editor Sam Soule, at Box 40005 Portland, OR 97240.

OUTASITE (#3) This 108 pg. zine (the last issue was 10 years ago!) covers (mostly) 60s music and TV and has many rare illos. Nancy Sinatra (also on the cover), members of Blue Cheer, Ray Davies, Jorma Kaukonen, Willie Alexander and others are interviewed, there's a detailed history of (Little Phil and) the Nightshadows and reviews Editor Greg Prevost (of The Chesterfield Kings) says send money (doesn't say how much) to Sundazed, Box 85, Coxsackie, NY, 12051.

POOPSHEET (#16, \$2 ppd) is news and reviews of the "zine world and beyond." Catalogs, books and records are also reviewed. It's 18 pgs., from editor Rick Bradford at Box 161095, Ft. Worth, TX, 76161.

SANTO STREET (#13, \$3.50) has an interview with the late Rodolfo Guzman Huerta (Santo), Mils mascaras, male stars of Mexican horror films, collecting wrestling masks and reviews. It's 16 pgs. from editor Brian Moran, Box 196215, Winter Springs, FL, 32719.

SCHLOCK (#25) is an 8 pg. newspaper with an interview with Hong Kong director Mabel Cheung Yeun-Ting, a report on San Diego's mostly long gone downtown movie theatres (they used to have a dozen!) and reviews. From editor John Chilson at 3841 4th Ave., #192, San Diego, CA 92103.

SIDEWAYS SYMPHONY (#1, \$2) is a new 36 pg. digest with an interview with Dennis Tufano, the lead singer of The Buckinghams, cartoons and music reviews. Editor Beverly Paterson is at Box 6474, San Mateo, CA, 94403.

STREETCLEANER (#3, S.a.s.e) is 6 pgs. of (art and exploitation) movie reviews from 1515 N. Town East Blvd. #138-271, Mesquite, TX 75150.

TRASH TIMES (#1, \$1 + 2 stamps) is a new digest with "The Curse Of Sgt. Pepper" (the movie), Curious George (the monkey), an interview with Mike Stax (of Ugly Things) and video and music reviews. Box 248, Evanston, IL 60025.

TWIST AND SHAKE (#6, \$3) includes interviews with Dick (of Dick and Dee Dee), Chris Hillman, The Baroques (from Milwaukee) and music reviews. It's 34 pgs. Beverly Paterson also edits Sideways Symphony (see above).

VEX (#3, \$3.95) This strange but impressive 66 pg. zine. features detailed looks at the history of apes, dogs and some other animals in movies (with reviews). This includes a surprising look at bestiality and an interview with a "Zoophile" (that I hope is a joke). Danny Devito in GOING BANANAS is on the cover. Plus G. Gordon Liddy (including his movie and TV appearances), quotes from Khalid Muhammed and James Dean (Speaks From The Grave). Editor Robert Hauschild is at Box 319, Roselle, NJ 07203.

VIDEO CONFIDENTIAL (#35/36, \$2) is 6 pgs. of reviews. Editors Carl Morano and Eric Mache specialize in "non mainstream" Euro and Asian titles but this issue also has a special direct to video section. Morano is at Dept. VC, 8822 2'nd Ave., N. Bergen, NJ 07047.

WHOLE EARTH (#90, \$6.95) This long running quarterly, an offshoot of the famous Whole Earth catalog, deals with the environment, spirituality, communes, health, survival tools, politics and civilization. This (104 pg.) issue features a revealing look at some of the books, magazines (Soldier Of Fortune) and videos that convicted bomber Timothy McVeigh owned. His tape collection included RED DAWN, BRAZIL

and BLOWN AWAY. The article notes that the selective, incomplete list was released by the F.B.I. 1408 Mission Ave., San Rafael, CA 94901.

FOREIGN

AMERICAN ZOETROPE (#1, \$1), in English, offers a feature tribute to Marcello Mastroianni, an interview with Cuca Canals (female screenwriter of Bigas Luna movies), reviews and Jack Nance. It's 24 pgs. Editor Gabe Klinger (who used to live in Chicago) is at Bosch 1 Gimpera 26 apt 5-1, 08034 Barcelona, Spain.

ANNABEL LEE ("numero peich," 395 gambas) has an interview with Luigi Cozzi, Spanish disco groups, a history of the group Queen, uncensored photos from an "erotic festival" in Barcelona, cartoons and lots of reviews (including many international trash culture zines I've never heard of). 68 pgs. en Espanol. Editor Rubin Lardin is at Box 2191 Sabadell 08200 BCN, Spain.

BOMBA MOVIES (#4, "free") is a cut up style 16 pg. digest with sex and horror cartoon panels mixed up with movie reviews (most are blaxploitation in this issue). Write to Dark Carnival, 17 Cottage Beck Rd., Scunthorpe, N'th Lincolnshire, DN16 1LQ, England.

EASTERN HEROES (#6, £4) This 76 pg. publication deserves the sub-title "The number One Oriental Action Magazine" and is crammed with unique photos, up to date news, info and reviews. Jackie Chan and Jett Lee are featured in this issue. Rick Baker (he co-wrote the Deadly China Dolls book) is the editor, at 96 Shaftesbury Ave., London, W1V 7DH, England.

FIST OF FURY (#1, £3.95) covers the "Golden Age of Kung Fu Cinema" (70s) and more recent "Category III" (sex) movies with many great illos. Nick Davidson is the editor. Write to Midnight Media, The Barn, Upton Lodge, Hamerton Rd., Upton,

Cambs., PE17 5YA, England.

MUNDO CANALLA (#2, 475 Ptas.) This one is a great looking 72 (small size) pg. zine with lots of color. Some topics are directors Abel Ferrara and Alex de la Iglesia, LOST HIGHWAY, the X FILES, Stephen King movies, porn (some photos are explicit) and "Las Fabulosas Chicas del Playboy." En espanol, "solo para adultos" from Avda Baron de Carcer, 48-6J. 46001 Valencia, Spain.

RAGE (#6, 50 Kr.) features Russ Meyer (by Jack Stevenson), Gregg Araki, John Moritsugu, gay Canadian director Bruce LaBruce and Nazi era German dramas. It's 40 (uncensored) pgs., in English with some Norwegian, from Box 2514, N-7001 Trondheim, Norway.

SUBWIRE DESIRE (#9) has a cover story/career interview with Debbie Rochon, a listing of Ohio bands and reviews. It's 38 xeroxed pgs. (in English) from Dirk Roeyen, Postbus 108, Antwerpen 1, Belgium.

SUSPIRIA (#6) has articles on CRONOS and CEMETERY MAN, an Argento interview and reviews of videos you never heard of. It's 32 digest size pgs. (in Portuguese), from editor "Coffin" Souza at Rua Riachuelo, 1334 sl. 108 Porto Alegre - RS, Brazil.

"X-RATED" (#10, MK 25) is a great looking 80 pg. digest, reviewing 70s - 90s video releases (that would mostly be rated R in the USA) and soundtracks. This zine will make collectors wish they could read Finnish, as it's loaded with obscure titles, frame blow-ups and cool video box reproductions. Articles cover Pupi Avanti, INDIANA JONES rip-offs and LOOKING FOR MR. GOODBAR. Write editor Tom Hakkinen at Soidintie 1 B 14, 40630 Jyväskylä, Finland.



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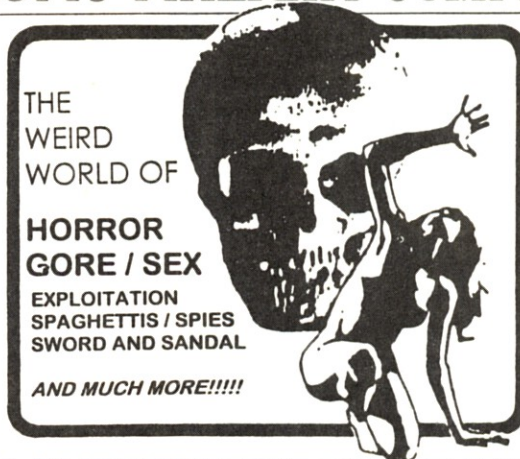
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('74) Barbara Steele in prison! ☐ Calligula ('79/UK/Unrated) Malcolm McDowell ☐ Cannibal Girls ('72) Eugene Levy, I. Reitman dir. ☐ Cannibal Holocaust ('79/Ital.) Ruggero Deodato dir. ☐ The Car ('77) James Brolin, Kathleen Lloyd ☐ Chinese Torture Chamber Story ('84) Chan-Fing sub(X) ☐ Circus of Horrors ('60) Yvonne Romain, Yvonne Monlaux ☐ Count Dracula ('78/BBC-TV) Louis Jordan on T-160 ☐ Countess Dracula ('71/UK) Ingrid Pitt, Hammer ☐ The Cut Throats ('76) Uschi Digard, Nazis! ☐ Delinquent Schoolgirls ('74) Michael Pataki ☐ Demon Rage ('80) Britt Ekland, John Carradine ☐ The Demons ('72) Sex-crazed nuns! J. Franco dir. ☐ The Devil Doll ('64/UK) Yvonne Romain ☐ Die, Monster, Die ('65/UK/AIP) Boris Karloff ☐ Don't Go Near the Park ('81) Linnea Quigley ☐ Double Agent 73 ('74) Chesty Morgan is huge! ☐ Dracula Exotica ('80/X) Samantha Fox, V. del Rio ☐ Dracula Sucks ('79) X version/ Uncut Adult ☐ Erotizize ('83) Nude aerobics w/ Kitten Natavidad ☐ Evils of the Night ('85) Newmar, T. Louise, J. Carradine ☐ Famous T & A ('82) Sybil Danning & nude clips ☐ Flesh Feast ('70) Veronica Lake's last film ☐ Forbidden Zone ('80) Susan Tyrrell, H. Villechaze ☐ Forced Entry ('75) Tanya Roberts, Nancy Allen ☐ Frogs ('72/AIP) Ray Milland, Sam Elliott ☐ Fruits of Passion ('81) "Story of O" continues ☐ The G.I. Executioner ('71) Angelique Pettyjohn ☐ Ginger ('70) Cheri Caffaro in Bondage Thriller ☐ Grave of the Vampire ('72) Michael Pataki ☐ Homocidal ('61) Jean Arless, William Castle directs ☐ Horror of the Blood Monsters ('70) Al Adamson dir. ☐ House of Whipcord ('74) Peter Walker directs ☐ Lisa, the Wicked Warden ('75) Dyanne Thorne | <ul style="list-style-type: none"> ☐ Inside Desiree Cousteau ('79/X) costars Serena ☐ Invasion of the Bee Girls ('73) Victoria Vetri ☐ I Spat on your Grave ('78) Camille Keaton ☐ Kronos ('57) Jeff Morrow, Barbara Lawrence ☐ Lady Stay Dead ('83/Aust.) Gory psycho on the loose! ☐ The Loves of Inna ('73) Uncut 'X', Jess Franco dir. ☐ Make Them Die Slowly ('80/Italian) U. Lenzi dir. ☐ Mark of the Devil ('69) Udo Kier, English dubbed ☐ Mark of the Devil II ('72) A. Dierling, R. Nalder ☐ Mr. Sardonicus ('61) William Castle directs ☐ Ms. 45 ('81) Abel Ferrara directs, Zoe Tamerus ☐ Ms. Magnificent ('77/X) Desiree Cousteau ☐ Myra Breckinridge ('78) Raquel Welch, Mae West ☐ Naked Super Witches of the Rio Anore ('77) Franco dir. ☐ Nocturna ('78) Nai Bonet, John Carradine ☐ Nuns of S'ant Archangelo ('73/Ital./Libx.) O. Muti ☐ Nurse Sherri ('78) Jill Jacobson, Al Adamson dir. ☐ Opera ('88) Dario Argento dir., Cristina Marsilach ☐ The Other Hell ('80) Italian! Possessed naked nuns! ☐ Perils of Gwendoline ('84) Tawny Kitaen/Bondage ☐ Pretty Peaches ('78/X) Desiree Cousteau classic ☐ A Place Called Today ('71) Cheri Caffaro, J. Wood ☐ Robatrix ('91/X in Chinese/Libx.) Amy Yip ☐ The Rogue ('76/Ital.) Barbara Bouchet, M. Lee ☐ Schizo ('76) Lynne Frederick, Stephanie Beacham ☐ Secret of Blood Island ('65) Barbara Shelly, Hammer! ☐ Snuff ('76) Alan Schackleton's banned uncut nasty ☐ S.S. Experiment Love Camp ('76) Nazi torture! ☐ The Strangers of Bombay ('60/UK) Guy Rolfe ☐ Street Trash ('88/Unrated) Jim Munro slars & directs ☐ A Study in Terror ('65/UK) Holmes vs. Jack the Ripper ☐ Superhick ('73) Joyce Jilson, Uschi Digard ☐ Sweet Sugar ('72/Unrated) Phyllis Davis behind bars ☐ Swingers Massacre ('72) Uschi Digard ☐ Tarts in Torment ('93/X) Bondage w/ Ashley Renee ☐ Terminal Island ('73) Phyllis Davis, Marta Kristen ☐ They Came From Within ('76) Barbara Steele ☐ They Saved Hitler's Brain ('63) Audrey Caire ☐ The Time Travelers ('64) Preston Foster, J. Hoyt ☐ Titillation ('82/X) A. Pettyjohn, Kitten Natavidad ☐ Tomb of Torture ('63/Italian) Annie Albert ☐ Traci, I Love You ('87/X) Traci Lords, M. Jess ☐ The Trip ('67/AIP) Peter Fonda, Susan Strasberg ☐ Twins of Evil ('71/UK) The Collinson twins ☐ The Undead ('56) Allison Hayes, R. Corman dir. ☐ Unhinged ('83/Unrated version) Most Violent! ☐ The Vampire & The Ballerina ('60) Walter Brandt ☐ Vampire Circus ('72/UK) Adrienne Corti, Uncut ☐ Vampyres ('74/Unrated) Anika, M. Morris ☐ War Gods of the Deep ('65) V. Price, Susan Hart ☐ Working Girls ('74) Cassandra (Elvira) Peterson nude ☐ X-The Unknown ('56/UK) Dean Jagger ☐ Zombie ('79) Tisa Farrow, Lucio Fulci directs |
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LUTHER ALLISON (57), from Windermere, Arkansas, was a Chicago based blues guitarist and singer who first recorded in the 60s. Albums were on Delmark, Gordy, various French labels (he lived and performed in Europe during the 80s) and recently, on Alligator. Allison had cancer and brain tumors.

FELA (ANIKULAPO-KUTI) (58), from Abeokuta, Nigeria, was a king of "Afrobeat" music whose records sold in the west in the 70s. The sax playing band leader recorded over 50 LPs, had 27 wives and openly smoked pot. His Lagos mansion was burned by soldiers in 77 and he was jailed for his politics in 84. He died from AIDS.

WALTER BRANDI (?) was in the Italian horror movies *PLAYGIRLS* and *THE VAMPIRE* (60), *THE VAMPIRE AND THE BALLERINA* and *SLAUGHTER OF THE VAMPIRE* (both 62), and *THE BLOODY PIT OF HORROR* and *TERROR CREATURES FROM BEYOND THE GRAVE* (both 65). He later became a producer. Brandi died last May.

JEFF BUCKLEY (30), from Orange County, CA, was the son of singer Tim Buckley (who died in 75). His critically acclaimed E.P. and debut LP *Grace* were released in 94. Buckley drowned while swimming in the Memphis harbor. He was preparing to record his 2nd Columbia LP.

WILLIAM S. (Seward) BURROUGHS (83), from St. Louis, was the "beat generation" novelist whose first novel was *Junkie* (53). Known to many only for heroin use (and shooting his wife in the head), he had stopped using nearly 40 years ago. *NAKED LUNCH* (92) was based on his second novel (from 59). Bands (Soft Machine and Steely Dan) took their names from his books. He appeared in *KEROUAC* (84), *IT DON'T PAY TO BE AN HONEST CITIZEN* (85), *DRUGSTORE COWBOY*, *TWISTER* and *HEAVY PETTING* (all 89) and *WAX* (93). His first spoken word LP was on ESP. Burroughs had lived in Kansas since 81.

MARK PATRICK CARDUCCI (42), from Brooklyn, wrote *NEON MANIACS* (86) and *PUMPKINHEAD* (87) and directed *THE ED WOOD STORY: THE PLAN NINE COMPANION* aka *FLYING SAUCERS OVER HOLLYWOOD* (92). Carducci, who had also written for *The Monster Times*, *Cinefantastique*, and *TALES FROM THE DARKSIDE*, killed himself.

THELMA CARPENTER (75) was a big band singer who appeared in *HELLZAPOPPIN* (41), *THE WIZ* (78) and *THE COTTON CLUB* (84).

JOHNNY COPELAND (60), from Hopewell, LA., joined his first band, The Dukes Of Rhythm, in Houston in 54 and first recorded in 58. The blues guitarist and singer spent years as a local star, often backing others (including Otis Redding) and recorded for Kent in the late 60s. He moved to NYC in 75 and became a popular artist (on Rounder and Polygram) in the 80s. He received a Grammy for his 86 LP with Albert Collins (who



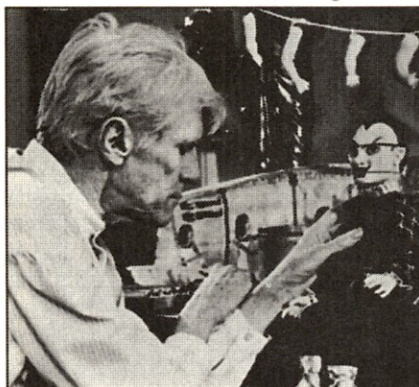
died in 93) and Robert Cray. Copeland died six months after a heart transplant operation.

CATHLEEN CORDELL (82) was a British actress who was in the original *GASLIGHT* (40), *AIRPORT* (70) and *RETURN OF THE LIVING DEAD* (85). She also appeared on many American TV shows.

ROSALIE CRUTCHLEY (77), from England, was in *THE GAMMA PEOPLE* (55), *A TALE OF TWO CITIES* (58), as Madame DeFarge, *FREUD* (62), *THE HAUNTING* (63), *CREATURES THE WORLD FORGOT* and *JAYNE EYRE* (both 70), *WUTHERING HEIGHTS*, *WHO SLEW AUNTIE ROO?* and *BLOOD*

FROM THE MUMMY'S TOMB (all 71), and *NOW THE SCREAMING STARTS* and *THE HOUSE IN NIGHTMARE PARK* (both 73), *MAHLER* (74), *THE HUNCHBACK OF NOTRE DAME* (82) and *THE KEEP* (83). She had started as a stage actress during the war and also appeared on TV programs, including *THE PRISONER*.

EL DUCE (Eldon Hoke) (39), from Seattle, was the singer and drummer for the L.A. based Mentors, formed in the mid 70s. The band's intentionally offensive lyrics from their self released records were quoted during the PMRC hearings in 85. They appeared in *DU-BEAT-E-O* (84) and were heard in *AUNTIE LEE'S MEAT PIES* (91). He was run over by a train, the night after a gig in April.



William Hickey is *THE PUPPET MASTER*

DODI FAYED (42), the son of British based Egyptian billionaire Mohamed Al Fayed, was a producer of or financed *BREAKING GLASS* (80), *CHARIOTS OF FIRE* (81), *F/X* (86), *THE PRINCESS BRIDE* (87), *F/X2* and *HOOK* (both 91) and *THE SCARLET LETTER* (95). He died in the Paris car crash with Princess Diana.

GEORGE FENNEMAN (77), born in Peking (but raised in S.F.), was a west coast radio actor and announcer who became Groucho Marx's straight man on the radio (then TV) show *YOU BET YOUR LIFE* from 47 to 61. He played Dr. Redding in *THE THING* (51) and an announcer in *ONCE YOU KISS A STRANGER* (69). Fenneman was also an announcer for *DRAGNET*, *DONNY AND MARIE* and other TV shows and was heard on many commercials (especially for Lipton Tea).

MARCO FERRERI (68), from Milan, Italy, directed (and scripted) many anarchist films starting in 58. Most were considered too controversial for the American market. Some are: *THE APE WOMAN* (63), *THE SEED OF MAN* and *DILLINGER IS DEAD* (both 69), *LA GRANDE BOUFFE* (73), *TOUCHEZ PAS LA FEMME BLANCHE* (74), *LA DERNIERE FEMME* (76), *BYE BYE MONKEY* (78), *TALES OF ORDINARY MADNESS* (81) and *LA CARNE* (91). His stars included Marcello Mastroianni, Michel Piccoli and Catherine Deneuve. He died from a heart attack.

BRIAN GLOVER (63), from Barnsley, Yorkshire, England, was in

JABBERWALKY (77), AMERICAN WEREWOLF IN LONDON (81), BRITANNIA HOSPITAL (82), THE COMPANY OF WOLVES (84), THE MCGUFFIN (85), ALIEN 3 and KAFKA (both 92). Glover was also a stage and TV actor and had been a pro wrestler. He died from complications from a brain tumor.

WALTER GOTELL (72) was in 7 Bond movies starting with FROM RUSSIA WITH LOVE, usually as General Gogol. Other roles were in HOT MONEY GIRL (59), CIRCUS OF HORRORS (60), THESE ARE THE DAMNED, THE DEVIL'S DAFFODIL and ROAD TO HONG KONG (all 61), BLACK SUNDAY (77), THE BOYS FROM BRAZIL (78), LETHAL (86), and SLEEPAWAY CAMP 2 (88).

RAY HEATHERTON (88), from Orange, NJ, was a big band singer who was discovered by Paul Whiteman in the 20s. He later sang with Jimmy and Tommy Dorsey. From 49 to 68 he was kid show host The Merry Mailman on Manhattan's WOR. Joey Heatherton is his daughter.

BOBBY HELMS (64), from Bloomington, IN, was a major late 50s Decca recording star. "My Special Angel" (57) made the top 10 on the pop, country and R+B charts and his seasonal hit "Jingle Bell Rock" (# 6 in 57) charted 4 more times. Helms had 4 other top 40 hits and continued to have country hits until 70. He sings in the movie THE CASE AGAINST BROOKLYN (58).

WILLIAM HICKEY (69), from Brooklyn, was a Greenwich Village acting teacher (his students included many movie stars) who acted on radio, Broadway, many golden age 50s TV programs, and, starting in 57, features. Hickey played eccentric characters in THE PRODUCERS (67), THE BOSTON STRANGLER (68), LITTLE BIG MAN (70), HAPPY BIRTHDAY, WANDA JUNE (71), 92 IN THE SHADE (75), THE SENTINEL (77), REMO WILLIAMS (85), THE NAME OF THE ROSE (86), DA (88), PUPPET MASTER (89), TALES FROM THE DARKSIDE: THE MOVIE and MOB BOSS (both 90), THE RUNESTONE (92), THE MADDENING and THE JERKY BOYS (both 95) and MOUSE HUNT (97). He was Oscar nominated for playing an old Mafia don (when in his 50s) in PRIZZI'S HONOR (85). He also appeared on TALES FROM THE DARKSIDE and THE CRYPT. Hickey died from complications of emphysema and bronchitis.

RICHARD JAECKEL (70), from Long Beach, NY, made his film debut as a teen in GUADALCANAL DIARY (43). After serving in the Navy he acted in more war movies and often worked for Robert Aldrich. He was in CITY ACROSS THE RIVER (49), MY SON JOHN (52), THE VIOLENT MEN (55), ATTACK! (56) THE NAKED AND THE DEAD (58), FLAMING STAR and PLATINUM HIGH SCHOOL (both 60), NIGHTMARE IN THE SUN (64), THE DIRTY DOZEN (67), THE GREEN SLIME and LATITUDE ZERO (both 69). He was nominated for a support Oscar for SOMETIMES A GREAT NOTION (72). Other roles were in PAT GARRETT... (73), CHOSEN SURVIVORS and BORN INNOCENT (both 74), PART 2 WALKING TALL and THE AMAZING MR. NO LEGS (both 75), GRIZZLY and MAKO, JAWS OF DEATH (both 76), DAY OF THE ANIMALS, PACIFIC INFERNO and TWILIGHT'S LAST GLEAMING (all 77), THE DARK, BLOOD SONG and DELTA FOX (all 79), AIRPLANE 2 (82), THE KILLING MACHINE (83), STARMAN (84), BLACK MOON RISING (86), GHETTO BLASTER (89), DELTA FORCE 2 (90), KING OF THE KICKBOXERS (91) and MARTIAL OUTLAW (93). Jaeckel appeared on ALFRED HITCHCOCK (4 times), THE OUTER LIMITS, THE WILD WILD WEST (twice), FANTASTIC VOYAGE, and was a regular on 7 TV series, most recently, BAYWATCH. He had cancer.

DENNIS JAMES (James Sposa) (79), from Jersey City, NJ, was the host

of THE PRICE IS RIGHT (72-79). The one time radio announcer was first seen on Passaic's experimental Dumont TV station in 1938 (!), was the announcer for TED MACK'S ORIGINAL AMATEUR HOUR (48-60) and hosted many TV programs. James was the first person to do many things in TV including emcee of a daytime game show, host of a TV sports show and even the first TV commercial. He also appeared on BATMAN, FANTASY ISLAND and other series and in MR. UNIVERSE (51), THE ONE AND ONLY (78) and ROCKY 3 (82). Once a spokesman for Old Gold cigarettes, he died from lung cancer.

NUSRAT FATEH ALI KHAN (48), from Pakistan, sang devotional Sufi religion songs called "qawwali" on over 100 LPs. Most Western fans discovered his amazing voice on movie soundtracks: THE LAST TEMPTATION OF CHRIST (88), NATURAL BORN KILLERS (94), DEAD MAN WALKING (95), and earlier Indian films. His group included his brother (on hand organ) and his cousin (falsetto vocals). He died from heart failure.

BRIAN KEITH (Robert Brian Keith Jr.) (75), from Bayonne, NJ, made his film debut as a baby in 1924. After serving as a Marine in WWII, he made his adult debut in 53. He usually played villains in early movies including BAMBOO PRISON (54), THE VIOLENT MEN and FIVE AGAINST THE HOUSE (both 55), NIGHTFALL (56), RUN OF THE ARROW and CHICAGO CONFIDENTIAL (both 57), VIOLENT ROAD (58)

and THE DEADLY COMPANIONS (61). He was in 60s Disney movies including THE PARENT TRAP (61) and MOON PILOT (62) plus WAY WAY OUT and THE RUSSIANS ARE COMING... (both 66). Later roles were in THE YAKUZA (75), MOONRAKER and METEOR (both 79), SHARKEY'S MACHINE and CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN (both 81) and WORLD WAR III (82). He was a regular on 8 TV series including FAMILY AFFAIR (66-71) and appeared on HITCHCOCK 4 times. His parents had been a Broadway acting team (Robert Keith was also a movie actor and playwright). His third wife (since 68) was Polynesian actress Victoria Young (KRAKATOA, EAST OF JAVA). Keith, who had cancer, shot himself.

LEON KLIMOVSKY (90), from Argentina (of Polish parents) directed as early as 47. THE MARIJUANA STORY (50) and WITCHCRAFT (54) are some early credits. He moved to Spain in 55 and directed many more features (often starring Paul Naschy) including A FEW DOLLARS FOR DJANGO (66), THE WEREWOLF VS. THE VAMPIRE WOMAN (70), DR. JEKYLL AND THE WEREWOLF (71), VENGEANCE OF THE ZOMBIES and THE SAGA OF THE DRACULAS (both 72), THE VAMPIRE'S NIGHT ORGY and THE DEVIL'S POSSESSED (both 73), I HATE MY BODY (74), NIGHT OF THE WALKING DEAD and THE PEOPLE WHO OWN THE DARK (both 75), EL TRANSEXUAL (76) and HELL'S BRIGADE (80). Klimovsky also acted in THE SEA SERPENT (85) and others. He died last April.

PAUL LAMBERT (74), from El Paso, TX, was in PLANET OF THE APES (68), PLAY IT AS IT LAYS (72), DEATH WISH 2 and WRONG IS RIGHT (both 82) and BLUE THUNDER (83). He acted on Broadway before his movie debut in SPARTACUS (60) and had 100s of TV credits including HITCHCOCK, TWILIGHT ZONE, THRILLER, OUTER LIMITS, WILD WILD WEST, THE MAN FROM U.N.C.L.E., and STAR TREK TNG.

RONNIE "Plonk" LANE (51), from Plaistow, East London, co-founded the Small Faces with singer/guitarist Steve Marriott in 64. Lane played bass and they wrote most of the songs together. The "mod" group appeared in DATELINE DIAMONDS (65) and had a dozen top 40 songs and 4 hit LPs in England. The lone top 40 hit in America was "Itchycoo Park" (67). When Marriott (who died in 91) left in 68, Rod Stewart and



Richard Jaeckel in *THE GREEN SLIME*

Ron Wood joined and the group became The Faces. Lane quit in '73, recorded with his band Slim Chance and with Pete Townshend, and scored the movie *MAHONEY'S LAST STAND* (76) with Wood. He developed multiple sclerosis (he spent recent years in a wheelchair) and created the all star A.R.M.S. CONCERT charity shows in '83.

ROSINA LAWRENCE (Marchiso - McCabe) (84), from Westboro, Ontario, was in *Our Gang* (as the teacher Miss Lawrence in *BORED OF EDUCATION* and others) and Laurel and Hardy shorts and features including *CHARLIE CHAN'S SECRET* (36) and *WAY OUT WEST* (37).

JEAN-CLAUDE LAUZON (43), from Montreal, directed and wrote the critically acclaimed *UN ZOO LA NUIT* (87) and *LEOLO* (92). He also directed shorts and TV commercials. Lauzon died along with Quebec TV star Marie-Soleil Tougas (27) when his Cessna 180 crashed in Northern Quebec. They were on the way to a fishing trip.

CATHERINE McLEOD (75) was in movies since the 40s, including *SO YOUNG, SO BAD* (50), *TAMMY TELL ME TRUE* (61) and *RIDE THE WILD SURF* (64). In the early 60s she was known for starring in an Anacin TV commercial.

GEORGE HARRISON MARKS (71), from London, was the British king of 50s/60s Glamour photography, selling photos, magazines and short films of (usually naked) models (including Pam Green) all over the world. He was a consultant for *PEEPING TOM* (59) and directed and played comic roles in *NAKED AS NATURE INTENDED* (61), *THE NAKED WORLD OF HARRISON MARKS* (65) and *NINE AGES OF NAKEDNESS* (69). In later years he specialized in spanking and S+M product. He had cancer. For more on Marks see PV # 15.

GEORGE E. MATHER (77), from Long Island, was a characters actor in *MAN OF A THOUSAND FACES* (57), *RING OF TERROR* (62) and on many TV shows and was also a second unit director for TV shows and a FX production supervisor for *STAR WARS*.

(Oliver) **BURGESS MEREDITH** (89), from Lakewood, Ohio, was in many features since 1936 (after acclaimed Broadway work) and was still at it in his 80s. He was best known for playing George in *OF MICE AND MEN* (40), the Penguin (BATMAN series and movie) and Mickey in *ROCKY* movies. He produced and starred in *DIARY OF A CHAMBERMAID* (46), with the 3rd of his 4 wives, Paulette Goddard. Her was an Army Air Corps captain in WWII, but was blacklisted for his political views in the 50s. Some later roles were in *TORTURE GARDEN* (67), *SKIDOO* and *STAY AWAY JOE* (both 68), *BEWARE THE BLOB!* (72), *GOLDEN NEEDLES* (74), *DAY OF THE LOCUST*, *THE HIDDENBURG* and *92 IN THE SHADE* (all 75), *BURNT OFFERINGS* (76), *THE SENTINEL* and *THE AMAZING CAPTAIN NEMO* (both 77), *THE MANITU* and *MAGIC* (both 78), *WHEN TIME RAN OUT*, *THE LAST CHASE* and *FINAL ASSIGNMENT* (all 80), *CLASH OF THE TITANS* (81), *SANTA CLAUS* (85), *KING KEAR* (87), *NIGHT OF THE HUNTER* (91) and *MASTERGATE* (92). Meredith (who was nominated for two Oscars), also directed plays and some films and did radio and voiceover work. Some TV roles were on *LIGHTS OUT*, *TALES OF TOMORROW*, *TWILIGHT ZONE* (4 times and he narrated the TZ movie), *WILD WILD WEST*, *THE INVADERS*, *NIGHT GALLERY* and *SEARCH*.

ROBERT MITCHUM (R. Charles Duran Michem) (80), from Bridgeport CT, had been expelled from school, was a boxer, bouncer, vagrant, drinker and brawler who had served 3 jail sentences. He played (usually) bad guys in nearly 2 dozen RKO movies during 43/44. William Castle's *WHEN STRANGERS MARRY* (44) was the first of many film noir roles but he was Oscar nominated for *THE STORY OF G.I. JOE* (45). When he served nearly 2 months in jail for pot in '49, Howard Hughes eventually got him out. He went on to 5 more decades of stardom and roles in *UNDERCURRENT* (46), *CROSSFIRE*, *OUT OF THE PAST* and

THE LOCKET (all 47), *THE RACKET* and *WHERE DANGER LIVES* (both 50), *HIS KIND OF WOMAN* (51), *MACAO* (52), *SECOND CHANCE* (in 3D) and *ANGEL FACE* (both 53), *TRACK OF THE CAT* (54), and *NIGHT OF THE HUNTER* (55). He produced and sang the theme to his *THUNDER ROAD* (58), played Arch Hall Sr. in *THE LAST TIME I SAW ARCHIE* (61) and had another classic role in *CAPE FEAR* (62). Some later roles were in *SECRET CEREMONY* (68), *FAREWELL MY LOVELY* and *THE YAKUZA* (both 75), *AMSTERDAM KILL* (77), *THE BIG SLEEP* and *MATILDA* (both 78), *NIGHTKILL* (80), *AGENCY* (81), *THE WINDS OF WAR* (83) and *SCROOGED* (88). Some of

his last (and least) credits were *MIDNIGHT RIDE* (92), *WOMAN OF DESIRE* (93) and *BACKFIRE* (94). His voice is still being heard on TV ads for the beef industry and Pontiacs. For more on his acting brother, sons and grandchildren see Christopher Mitchum's interview in PV # 22.

ALVY MOORE (75), from Indiana, had been in the Battle Of Iwo Jima as a Marine and acted in *WAR OF THE WORLDS* (53), *THE WILD ONE* and *SECRET OF THE INCAS* (both 54), *TWIST AROUND THE CLOCK* (61), *THREE NUTS IN SEARCH OF A BOLT* (64), *LOVE AND KISSES* (65)

starring Rick Nelson, *THE GNOME-MOBILE* (67), *HERBIE RIDES AGAIN* (71), *THE SPECIALIST* (75), *DR. MINX* (78), *SMOKY AND THE HOTWIRE GANG* (79), *SCREAM* (81), *THE OUTING* and *MORTUARY* (both 82), *THEY'RE PLAYING WITH FIRE* (84), *THE INTRUDER* (88) and *HORROR SHOW* (89). He and L. Q. Jones (see PV # 21+ 22) produced (and he acted in) *THE DEVIL'S BEDROOM* (64), *THE WITCHMAKER* (69), *THE BROTHERHOOD OF SATAN* (71) and *A BOY AND HIS DOG* (75). Moore is best known as Hank Kimball on *GREEN ACRES* (65-71).

HOWARD MORTON (71), from NYC, was Grandpa on *THE MUNSTERS TODAY* (88-90). He

appeared on *MY FAVORITE MARTIAN*, *GET SMART*, *NIGHT GALLERY* and *TARZAN* and had many roles on shows produced by Norman Lear.

EDWARD MULHARE (74), from Cork, Ireland, was a Broadway and stage star, also in movies including *OUR MAN FLINT* (66), *EYE OF THE DEVIL* (67) and *MEGAFORCE* (82). On TV he starred on *THE GHOST AND MRS. MUIR* (68-70) and *KNIGHT RIDER* (82-86) and was on *THE OUTER LIMITS*, *THE GIRL FROM U.N.C.L.E.* and *BATTLESTAR GALACTICA*. He had cancer.

LAWRENCE PAYTON (59), from Detroit, was one of The Four Tops, which had the exact same personnel since high school (in 1954!). They recorded for several labels before signing with Motown (in '63) and went on to have 44 charts hits (50 on the R+B charts) by the mid 80s. "I Can't Help Myself" (65) and "Reach Out, I'll Be There" (66) both went



Ronnie Lane & Steve Marriott



Robert Mitchum in *OUT OF THE PAST*

to #1 (R+B and pop). Later records were on Dunhill, ABC, Casablanca, Motown (again) and Arista. Payton can still be seen in a Four Tops Velveeta cheese TV commercial.

HOWARD PICKUP (Boak) (47), was guitarist for the London based Adverts, one of the best 70s "punk" groups. Their U.K. hits were "Gary Gilmore's Eyes" (77) and "No Time To Be 21" (78) and they appeared in the German movies PUNK IN LONDON (77) and BURNING BOREDOM (78). Pickup died from a brain tumor.

IRWIN PIZOR (80) was president of Hemisphere Pictures (63-70), known for its war and horror movies made in the Philippines, often directed by Eddie Romero. Some titles were BRIDES OF BLOOD (68), MAD DOCTOR OF BLOOD ISLAND (69) and BEAST OF BLOOD (70). Pizor later joined Independent International and produced some 70s Al Adamson titles. Pizor also co-produced THE ABOMINABLE SNOWMAN OF THE HIMALAYAS (57) and CHAPLIN'S ART OF COMEDY (65). He had worked with his father, William M. Pizor, a silent film producer and distributor who created the 30s company Imperial Distribution Corp. and later was with Screen Guild and Lippert.

ARTHUR PRYSOCK (68), from Spartanburg, SC, recorded with the popular Buddy Johnson Orchestra as a teen in the 40s, then the Sy Oliver Orchestra (early 50s). The deep baritone singer had 7 R+B solo hits (3 pop) on Old Town during the 60s/70s. He was on the soundtracks of THE YOUNG RUNAWAYS and THE SPLIT (both 68). His brother is saxophonist Red Prysock.

DON STEELE (61), from Hollywood, was a popular dj on L.A.'s "Boss Radio" KHJ starting in 65 and he hosted the local music shows BOSS CITY and THE REAL DON STEELE SHOW. He had comic roles in DEATH RACE 2000 (75), ROCK 'N' ROLL HIGH SCHOOL (79), EATING RAOUL (82) and GREMLINS (84). Steele, who had been an oldies dj in recent years, had cancer.

JAMES STEWART (89), from Indiana, PA, made his film debut in 1935 and became one of the most successful, likable and popular stars of all time (with over 80 film credits). He's best known today for IT'S A WONDERFUL LIFE followed by Hitchcock's VERTIGO and REAR WINDOW. The director he worked with the most though was Anthony Mann (8 early 50s features). Some other roles were in AFTER THE THIN MAN (36), MR. SMITH GOES TO WASHINGTON (39), one of his 3 Capra roles, ROPE (48), the first of 4 for Hitch, HARVEY (50), he also played Elwood P. Dowd on TV and Broadway, THE GREATEST SHOW ON EARTH (52), THE GLENN MILLER STORY (54), THE MAN WHO KNEW TOO MUCH (55), BELL, BOOK AND CANDLE (58), ANATOMY OF A MURDER (59), and three 60s John Ford westerns. During the 70s he starred in two short-lived TV shows and appeared in 6 features including AIRPORT 77 and THE BIG SLEEP (78). His last on screen roles were in the Japanese A TALE OF AFRICA (80) and two TV movies and he was heard on Campbell Soup ads in 88. A bomber pilot during WWII and a Brigadier General in the Air Force Reserve until the late 60s, he was a symbol of Republican and conservative causes. Stewart was the first star to receive a percentage of his films (starting in the early 50s), making him a multi-millionaire.

JEOP SWENSON (40), was the 400 lb. wrestler ("Jeep The Mercenary") and body builder who was in BULLETPROOF (88) and played Bane in BATMAN AND ROBIN (97). He died of heart failure.

DEREK TAYLOR (65), from Liverpool, England, was a journalist who

became a personal assistant to Beatle manager Brian Epstein (in 64) and ghost wrote his autobiography. He then ran his own public relations firm in L.A., promoting the Byrds, the Raiders and the Beach Boys and helped organize the Monterey Pop Festival. He became the press officer for Apple Corp. in London and recently organized the worldwide promotion of the BEATLES ANTHOLOGY. Taylor wrote several Beatle books. He died after a long (unspecified) illness.

LINDA STIRLING (NIBLEY) (75), from Long Beach, CA, was a former model who starred in the Republic serials TIGER WOMAN and ZORRO'S BLACK WHIP, as "The Whip," (both 44). The "Queen of the serials" also co-starred in MANHUNT ON MYSTERY ISLAND and THE PURPLE MONSTER STRIKES (both 45), THE CRIMSON GHOST (46) and JESSE JAMES RIDES AGAIN (47). After her 6 serials, many western features and some 50s TV appearances, she married a screenwriter and retired. She had cancer.

TIM TAYLOR (28), from Dayton, Ohio, was lead singer (and Moog player) of the Pere Ubu influenced group Brainiac. The group recorded 3 LPs and was part of the 95 Lollapalooza tour. He died in a car crash.

ROLAND TOPOR (59) was a French novelist (he wrote THE TENANT which the Polanski movie was based on), actor (he was Renfield in Herzog's NOSFERATU), screenwriter and director. He made the animated FANTASTIC PLANET (73) and MARQUIS DE SADE (89).

DAVID WARBECK (Mitchell) (55), from Christchurch, NZ, was a regular in British, then many Italian movies. Some were TROG (70), A FISTFUL OF DYNAMITE and TWINS OF EVIL (both 71), Russ Meyer's BLACKSNAKE (73), THE BLACK CAT and HUNTERS OF THE APOCALYPSE (both 80), SEVEN DOORS OF DEATH (81), HUNTERS OF THE GOLDEN COBRA (82), MIAMI HORROR (85), ARK OF THE SUN GOD (86) and the recent RAZORBLADE SMILE. Warbeck was also a regular on the U.F.O. series (72), worked as a model and was in many TV commercials. He had gastric lymphoma.

GENE WARREN SR. (81) was a visual effects and make-up pioneer who worked on many George Pal projects starting with 40s PUPPETOONS shorts. Credits include MONSTER FROM GREEN HELL (57), tom thumb (58), which he received two Oscars for, THE TIME MACHINE and DINOSAURUS (both 60), ATLANTIS and MASTER OF THE WORLD (both 61) THE WONDERFUL WORLD OF THE BROTHERS GRIMM and JACK THE GIANT KILLER (both 62), 7 FACES OF DR. LAO (64), AROUND THE WORLD UNDER THE SEA (66), THE POWER (67) and THE LEGEND OF HILLBILLY JOHN (73). Warren also worked on episodes of TWILIGHT ZONE, THE OUTER LIMITS and MAN FROM ATLANTIS. Gene Warren Jr. runs Fantasy II effects (TERMINATOR II, THE ABYSS...) and his son Chris is a cinematographer. Warren had cancer.

WILLIE WOODS (60) was the guitarist for Jr. Walker And The All Stars, formed in South Bend, Indiana. The Soul label group had 26 R+B chart hits (65-79) starting with "Shotgun" (21 on the pop charts). Woods had cancer (Walker died last year).

Thanks to: Eric Caiden, Tom Rainone and S. L. Duff (Hollywood), Richard Harlan Smith and Ed Grant (NYC), Mark J. Price (Canton, Ohio), Max X. Smith (Ashland, OR), Marc Morris (London), Sam Sherman (Old Bridge, NJ), Harold Pfeffer (The Bronx), and Michael Will (Montreal)



Linda Stirling "at her new Hollywood home"

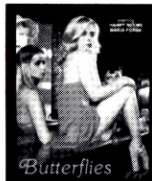
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ANAL ULTRA VIXENS 1970-79. Busty superstars Linda McDowell, Vanessa Del Rio & Lisa Deleew do anal. Disco soundtrack.



BUTTERFLIES '76. Harry Reems. Maria Forsa. Nymph-like blonde heats up the screen in highly erotic masterpiece by Joe Sarno. Gorgeous color.

DIVINE OBSESSION '79. Small town girl robbed, raped, and abused by New York scum blows her brains out during a live strip act.

DOMINATRIX WITHOUT MERCY '76. Jamie Gillis, Vanessa Del Rio, C.J. Laing in New York roughie shock full of brutal sadomasochism.

EROTIC CARTOON FESTIVAL '76. Teen addicted to XXX comics shows us her favorites: LITTLE ORAL ANNIE, KINGDOM OF CLITORIS, FURTHER ADVENTURES OF SUPER SCREW & many more!



EROTIC DR. JEKYLL '75. Harry Reems, Terri Hall, C.J. Laing. Perverse hunchback and Dr. Jeckyll get laid in hilarious XXX absurdity.

FEMALE CHAUVINISTS '74. Candy Samples, Uschi Digard, Roxanne Brewer. German language, no subtitles.



FORCED ENTRY '74. Harry Reems. Vietnam vet slaughters female prey. "THE TEXAS CHAINSAW MASSACRE OF ADULT CINEMA"-Raw.



HARDGORE '73. Hospital DEATH cult terrorize teenage Maria with meathooks, castration, deathdreams, decapitation, throat slashings & blood orgies!

HEADS OR TAILS '73. Uschi Digard, Rene Bond, Sandey Carey. German language with no subtitles.

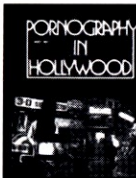
HOT SUMMER IN THE CITY '76. Lisa Baker. Black militants abduct & defile lily white virgin. Directed by Gail Palmer.



INCREDIBLE SEX RAY MACHINE '74. Uschi Digard, John Holmes. Mad scientist satisfies perverse cravings. WALL TO WALL SEX!

JOY '75. Sharon Mitchell. Teen nympho causes female rape spree in New York City. HUSTLER's highest rating!

MY TEENAGE DAUGHTER '74. When daddy's little girl became everybody's little girl.



PORNOGRAPHY IN HOLLYWOOD '72. Uschi Digard, Malta. Documents early 70's sex industry. Music by The Spears. D: Carlos Tobalino.

PORNOGRAPHY & PROSTITUTION IN THE ORIENT '73. Documents Asian sex culture. Filmed in Taipei, Hong Kong & Tokyo.

PUNK ROCK '76. Private dick searches for junkie runaway in New York's punk rock scene. Original music by "Elda and the Stiletto's". D: Carter Stevens.



ROSEBUD '76. Darby Lloyd Raines, Jamie Gillis. An erotic story of incest & suicide. D: Roberta Findlay. First time on video.



SEX WISH '75. Zebedy colt. Terri Hall. C.J. Laing. Crozed nightwalker violates victims hideously. Uncut.

STORY OF JOANNA '75. Jamie Gillis, Terri Hall, Zebedy Colt. Wealthy libertine shapes sensitive girl into total sex slave. D: Gerard Damiano.



TEENAGE DEVIATE '76. Annie Sprinkle is sex starved runaway addicted to bubble-gum and gang bangs.

TEENAGE SEX KITTEN '74. Rene Bond. Teenagers defiled by demented old hermit!

XXX DOUBLE FEATURE

#9 Big breast superstar Candy Samples stars in THE ELEVATOR and SEX AS YOU LIKE IT. Also starring John Holmes, Sandy Dempsey & Sandy Carey.



XXX DOUBLE FEATURE #28

EVIL WAYS OF LOVE '72. Early Gerard Damiano production. SWEET & SOUR '73. Jamie Gillis, Cindy West. New York sex slayer punishes busty women.

1970's SOFT X SINEMA



GREAT HOLLYWOOD RAPE SLAUGHTER '71. Frustrated filmmaker goes on bloody shotgun rampage. First time on video.

JOHN HOLMES AND THE ALL STAR SEX QUEENS '80. John Holmes screws Candy Samples, Uschi Digard, Kitten Natividad & Kelli Stewart. **LINDA LOVELACE FOR PRESIDENT** '76. The original XXX superstar in silly sex comedy.



MISTY 1975. Rebecca Brooke. Jennifer Welles, Chris Jordan. Intelligent eroticism. by Joe Sarno. 1st time on video.

PANORAMA BLUE '74. Rene Bond, Uschi Digard, John Holmes. Color sex-travaganza!

PRETTY WET LIPS '74. Bridgette Maier. Buster & Chickie violate schoolgirl hitchhiker & suburban wives. First time on video.



PERMISSIVE '72. Teen girl becomes mixed up in London "groupie scene". Original music by Forever More, Comus, and Titus Groan.



ROAD OF DEATH '73. Carol Connors. Gang of bikers rape busty blonde chicks. Original music by The Joe Banana Thing. First time on video.

SADDLE TRAMP WOMEN '72. Candy Samples, Rene Bond. Harlots in fine garters service gang raping outlaws. Beautiful color.



SAPPHO DARLING '69. The highly sensual, busty Yvonne D'Angers radiates sweet love in sensitive story of lesbianism. From Sweden.

TARZ & JANE & BOY & CHEETAH '75. Georgina Spelvin. Tarz has his dark bitten off by a crocodile, Cheetah sticks his "Throbbing Pink" into Jane's "Keyster" & much more happens in hilarious Tarzan spoof. First time on video.

SOFTCORE D.F. #4 THE LAST STEP DOWN '71. Uschi Digard, Malta. Busty hookers initiate virgin into world of prostitution. SPREAD IT AROUND '70. Malta. Busty blonde learns all about swinger's lifestyle.



SOFTCORE DOUBLE FEATURE #7 Busty superstar Ushi Digard stars in SKIN FLICK MADNESS '71 & THE MAGIC MIRROR '70.



SOFTCORE D.F. #8 JANIE '70. Sadistic teenager leaves bloody trail of hacked-up bodies in her sexual pursuit of "Daddy". D: Roberta Findlay. Also includes the Findlay's TAKE MY HEAD '71.

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